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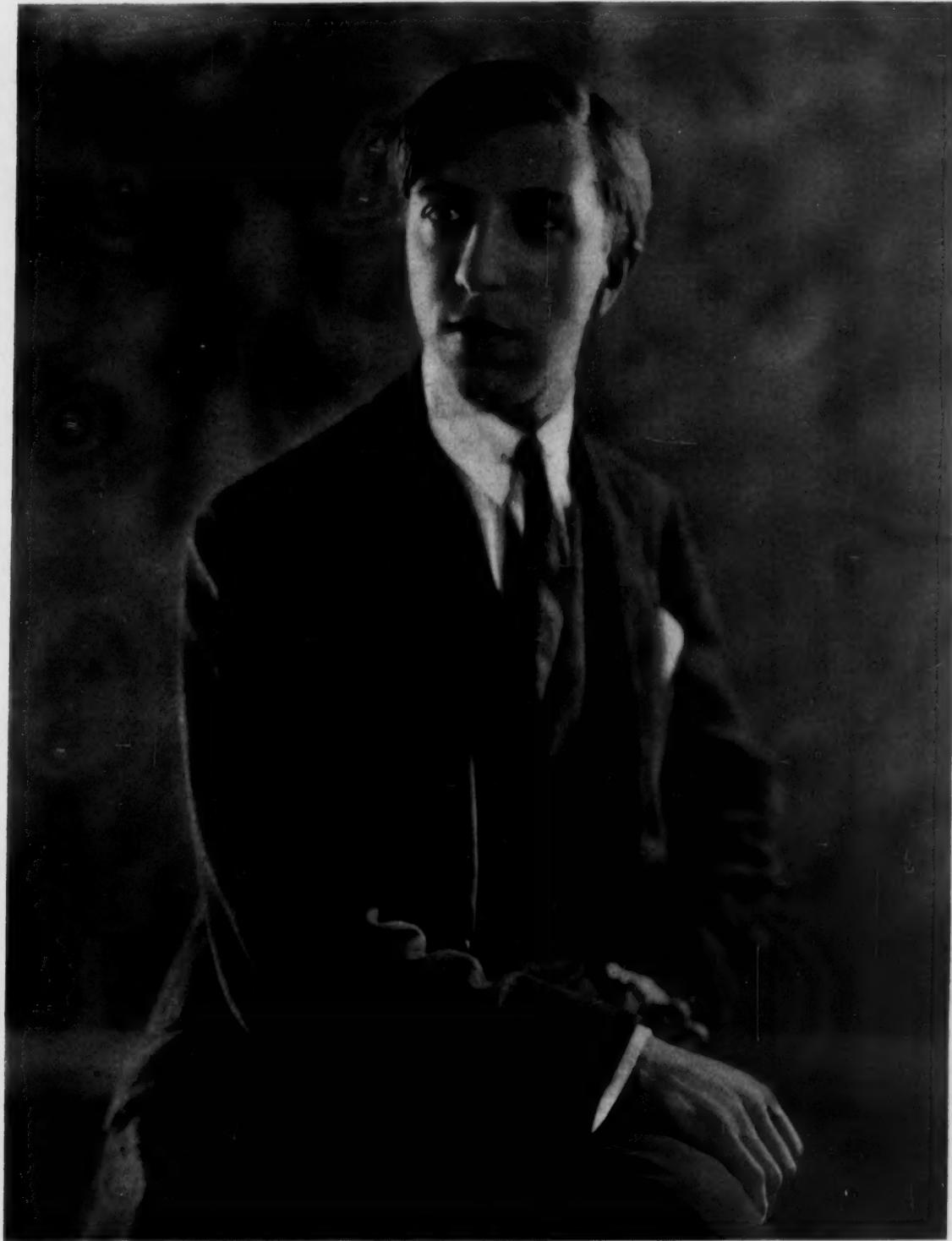
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# MUSICAL COURIER

NEW YORK, THURSDAY,  
JUNE 19, 1924.

## PRAGUE FESTIVAL A TRIUMPH FOR THE I. S. C. M.

Ten Days of Music Attract Musicians and Critics from Many Countries—New Prokofieff Concerto the "Hit"—Bloch and Honegger Next—Four Symphonies and Many Other Things

Prague, June 5.—People who have been busy with the premature burial of the International Society for Contemporary Music should have been present in Prague this week. They would have seen a most remarkable manifestation of vitality on the part of this very jolly corpse. They would have heard the most tremendous jubilation on the part of a populace which, like Mark Twain, must have considered the death notices exaggerated; and, most curious of all, they would have seen dozens of their journalistic fellow-undertakers joining in the joy over a resurrection of something they had so vituperantly denounced.

Indeed, the danger in which the Society, after this grandiose demonstration finds itself, is not the opposition of the reactionaries, nor the apathy of the musical world, but the excessive patronage of the "regulars"—the organized conventionality which basks in the sun of public favor everywhere. There are slight signs of concession to these elements that might become dangerous in a society less definitely committed to progress, but it is to be hoped that the revolutionary principles and currents, the youthful radicals, will retain the upper hand. At present there is an atmosphere of almost oppressive peace, of solidarity against the outer-world which transcends all party-strife.

One thing is certain: a more resounding demonstration for contemporary music has not been accomplished anywhere since the war if ever before. Even the organizers themselves must have been surprised by the success of the enterprise and the almost world-wide response to their call. It is certain, of course, that without the initiative and energetic impulse of the Czechoslovaks, animated by a strong nationalistic ambition, and without the official sanction and support of their government, this thing would not have happened; a year ago the most optimistic promoters of the Society would not have thought it possible. But—what one country has done, another can do; already there are rumors of possibilities in Zurich, in Warsaw and in Rome.

Paradoxical as it seems, this nationalistic pride of the Czech musicians redounds to the benefit of a movement that is essentially international, though by no means anti-national, as some chauvinists claim. The Czechs have seen their opportunity; they have invited the International to demonstrate in Prague, knowing that the International would draw a European public in its wake. Before that European public of critics, musicians, publishers and others they spread a sample fare of their own musical wares. No less than twenty-three events are grouped about the international nucleus of three orchestral concerts, and if after this festival one does not know what the Czechs have done in musical art—in opera, instrumental music and song—it certainly is no fault of the Czechs. That is the way to make cultural propaganda, and there is no reason why the example should not be followed by other nations.

### THE INTERNATIONAL CONCERTS.

Still, the International's programs are the center of interest, not only for us but evidently also for the public of Prague, for the three concerts were not merely sold out but also heavily over-subscribed. The response, to nearly everything offered, was more than generous and warm-hearted; it was often enthusiastic. Indeed, I have never experienced such enthusiasm for contemporary art, and it really seemed as if in Prague, at any rate, there are some thousands of people who are glad that music is still being created, and who believe that genius is not necessarily a phenomenon of past ages.

The works chosen by the international jury in Zurich were all performed as projected, with one exception: Stravinsky's symphony for wind instruments was withdrawn by the composer, and the Chant du Rossignol substituted. (Reason given: orchestra parts in South America—possibly a polite excuse.) Even Rossignol, however, though of early vintage and not especially well played, stood out as one of the most "talented" pieces in the entire list and showed decisively that Stravinsky is the most potent influence in present-day composition. No doubt the work is known in America and needs no description here. Its musical material is that of the second and fourth acts of the opera, with slight elements of the first, much earlier, act. Stylistically it stands between Petrouchka and his later works—aphoristic, pregnant themes painting the mysterious atmosphere of fairyland with a fabulous sense for the decorative symbolism of exotic materials.

### THE NEW PROKOFIEFF.

If the jury did not definitely discover a new genius, the only reason is that geniuses don't grow on trees. What it did do is to reveal at least three very big creative personalities—perhaps geniuses—that hitherto were recognized only in one or two countries, to the entire world. Those

three are none other than Prokofieff, Honegger and Bloch. The biggest hit of the festival, perhaps, was Prokofieff's violin concerto, which is still in manuscript and has had only one—inadequate—performance in Paris thus far. Played in absolutely masterly fashion by Joseph Szigeti, and conducted with virtuoso and flexible delicacy by Fritz Reiner, its rhythmic élan and positive originality fairly took one's breath away. I have not heard a single dissenting voice, and the preludes that will be sung in European papers will make many ambitious fiddlers hanker after this tidbit.

Yet it is not a grateful concerto in the customary sense. Its demands upon soloist and orchestra are equally great,

and the accents of the steam? Is there anything unromantic about a monster of iron and steel? Honegger speaks of the "pathos" of a train of three hundred tons speeding through the night, and finds lyric ecstasy in its dizzy pace. Not the noises it makes furnish his material—that would be crass realism, against which every composer nowadays tries to prove an alibi. The rhythm of its quiet "breathing" before the start, its gradually increasing speed, and its gradual dropping back to repose determine the form of the piece, which when well performed should be a sure-fire hit. But the rhythmic complications (cross-rhythms) occupied poor Monsieur Witkowski (of Lyons), the conductor sent by the French section, so completely that there was hardly any attempt at the exploitation of dynamic possibilities. Yet the locomotive arrived by the power of its own steam.

### BLOCH'S 22ND PSALM A GRAFT SUCCESS.

Of Bloch's Psalm I need only record that it had a tremendous success. The enthusiasm would have been greater still, no doubt, if the singer had had more time to prepare himself. Stepan Chodounski, who substituted for someone else at the last moment, did exceedingly well under the circumstances and exhibited a very beautiful baritone voice. Most of the passion of that desperate invocation, most of the joy of its fulfillment, the delirious praise of Jehovah "on nabel and kinnor," however, came from the orchestra under Fritz Reiner. Its sheer elementary strength was compelling, and Bloch's reputation in Europe has been confirmed.

### A CYCLE OF ORCHESTRAL SONGS.

Close to Bloch in depth of feeling and sincerity of expression was the cycle of orchestral songs, *Vom Tode* (Of Death), written by Karl Horwitz in commemoration of Gustav Mahler's death. In three poems, by Brentano, Claudius and Kerner, preceded by an orchestral prologue, he pictures three aspects of death—the fear, the sadness and the resignation of final peace in deeply moving phrases of voice and instruments employing the polyphonic language of Schoenberg's environment. A doubly pathetic import of the performance was the fact that Horwitz himself, totally deaf by tuberculosis, has been hovering close to death in Vienna. A really great talent, groping for recognition until now.

### FOUR SYMPHONIES.

We have heard four symphonies in these three programs—four "modern" symphonies, in which as many composers attempt to solve the problem of symphonic form in more or less original ways. It cannot be said that they are very successful in adapting the structure widened to monumental proportions by Bruckner and Brahms and thickened in substance by Scriabin and Strauss, to the capacity of present-day nerves. There's a limit to sheer bulk; even the modern skyscraper has reached the highest co-efficient of usefulness.

(Continued on page 28)

### Knoch to Conduct at Berlin Staatsoper

Ernest Knoch, the well known conductor, has been invited by Max von Schillings, director of the Berlin Staatsoper, to conduct as guest a performance there of Wagner's *Die Walküre* on June 23. An earlier appearance by Mr. Knoch was contemplated, but postponed on account of Gigli's sensational success there and the consequent prolongation of his engagement. Mr. Knoch will return to America in July.

### Gigli a Sensation in Berlin

Berlin, June 10 (by cable).—At his debut here yesterday at the State Opera, as Rodolfo in *Bohème*, Beniamino Gigli made a veritable sensation and scored such a success as has not been witnessed here since Caruso's final visit. Although the German custom is never to applaud until the end of an act, Gigli's voice and art swept the audience along to such an extent that pandemonium reigned at the end of his aria in the first act and the opera could not go on until he had come to the front and repeatedly bowed his acknowledgments. The young tenor was in best voice and sang with supreme art. The critics were unanimous in bestowing the most extravagant praise on him.

H. L.

### Leginska to Debut as Conductor

On June 17, Ethel Leginska played a Chopin-Liszt program at Queens Hall, London. She has been working hard at her new role of conductor and will make her debut as such in Munich on September 29 and October 9. She will play three new works of her own and two concertos, conducting them from the piano.

### Frank Healy's Newest Plan

Frank W. Healy, of San Francisco, who successfully handled last season's tour of the Sistine Chapel Choir, is arranging an American-Australian tour, commencing in October, of concerts of classical sacred music with twelve singers selected from the Sistine and other Roman choirs.



LISA ROMA,

*the young American-born soprano, in her first season, under the management of R. E. Johnston, has achieved an unqualified success. As soloist with the Kansas City Symphony Orchestra she appeared in twenty-two cities from coast to coast. In recital Miss Roma sang in Montreal, Newark, New York (Biltmore), Jersey City, and recently as soloist at the Syracuse Festival, appearing twice in conjunction with John Charles Thomas, Gigli, and the Metropolitan Opera Orchestra under Bambach. Critical opinion throughout the country has been unanimous in proclaiming Miss Roma as possessing a voice of pure texture, of fine range and sympathetic quality. Her technic is brilliant and she sings with deep feeling and an understanding of the dramatic. Miss Roma is an artist-pupil of Giuseppe Boghetti.*

and for considerable stretches the solo violin seems merely to "accompany" one or more orchestral instruments with the technical figures in which Prokofieff delights. The composer does not mind giving the solo voice to the concertmaster at times, and there are charming idyllic episodes in which the violin seems to woo one woodwind instrument after another. Sometimes it is as though Prokofieff had at last discovered his romantic soul. The whole work (three closely matched movements) is like a glittering filigree of finest texture and workmanship. Ethereal silver veils spun by muted strings, run through with threads of gold and beset with jewels here and there: that is the orchestration, of rarest purity of color and the most sparing use of material. It is all so light, so light—like dandelion seeds blown by a swift wind. Before you know it, it is over. One of the shortest sounding concertos. And the best of Prokofieff.

### PACIFIC (231).

Prokofieff sounds short, but Honegger's piece, Pacific (231), is short. It is the shortest symphonic work I know. A clever idea, cleverly executed. What is Pacific (231)? A locomotive. Why not? Who has not listened to the music of a train, rushing along at sixty miles an hour?—to the whirr of the wheels, the rhythm of the rail joints

# THE CITY OF PAGANINI

By Adelina O'Connor Thomason

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"It is well worth a guinea  
To see Paganini,  
To see how he curls his hair."

**T**HIS rhyme is said to have originated in Birmingham, England, in 1832, a time when Nicolo Paganini was on a professional tour of the British Isles, and when his scale of prices ranged from ten guineas in the Grand Tier to half a guinea in the Gallery—prices then unheard of, and which were, in a number of English cities, the cause of popular demonstrations of protest verging upon riots. Despite all this, Paganini was the lion of the hour, and he bade farewell to the British Isles with a net profit, it is said, of 20,000 pounds sterling, a huge sum for an artist of those days.

I was more or less familiar with the career of this great violinist, learned at random from musical dictionaries, encyclopaedias and a large bibliography, for the extraordinary career of Paganini has received more attention at the hands of biographers than that of any other instrumental artist. I recall having seen an incomplete list of these biographies. The number was over fifty.

The winter of 1923-4, like the authoress of *An Enchanted April*, found me domiciled in an attractive villa on the shores of the Italian Riviera, on the outskirts of the historic old city of Genoa, overlooking the blue waters of the Mediterranean and beneath its still bluer skies. Yes, I was actually in Genoa, the birth city of Christopher Columbus, and also of that matchless violinist, Nicolo Paganini. So, after attempts with but indifferent success to initiate Italian servants into American cooking and ways, I began my search for Paganini.

As in many other European cities, Genoa has its center towards which all roads lead, and from which all depart. This is its spacious Piazza de Ferrari, the great circle and center of traffic, on which faces the new Post Office, the new Bourse, the Police Station, the great Credito Italiano bank, and other imposing buildings, as well as a magnificent equestrian statue by Rivalto, of Italy's liberator, Garibaldi. At the extreme north end of the Piazza stands the old Theatre Carlo Felice, where in 1793, Nicolo Paganini, a child of eleven years, made his debut at a benefit in association with the then well known singers Luigi Marchesi and Teresa Bertinotti. This old theater is still the home of Genoese opera. On a Sunday morning in December I found myself in front of it and noted the opera for that evening was Verdi's *Othello*. On this day I was in quest of the humble home in which Paganini had been born. I knew from my guide book that it was on the Passo di Gatto Moro and that it could not be far, for in this part of ancient Genoa nothing of the old city is very far from De Ferrari; but the number of little narrow passages called streets, some but narrow flights of stairways, descending in all directions, leading to the port, to the great Cathedral of San Lorenzo, everywhere forming a perfect maze in themselves, made me pause.

#### COLUMBUS CLOSE TO PAGANINI.

I had been told the place was in the direction of and beyond the Columbus House and this I could almost see from De Ferrari. Perhaps two hundred yards southward, along a fairly wide passage to the Piazza Nuova, which ends at the intersection of a street not more than twelve feet wide, there stands to the right the iron railing which incloses a grass plot and all that remains of the birth house of Christopher Columbus. It is an ancient ruin; all that remains is the front wall looking like a shaft of granite, containing a window and double doors over which is a descriptive plaque; the effect is suggestive of an entrance to a modern garage. This busy, narrow Via Dretto di Ponti is lined on its one side with little shops, all really dark holes in the walls but surprisingly well stocked. A few steps farther along I entered one of these to make a small purchase; the proprietor's vocabulary was confined to Italian, and greatly to his pride, Esperanto, which latter accomplishment was prominently announced by a display card on the wall. Limited as was my Italian, it was better than Esperanto, so after making my purchase, I made it understood I was looking for the birth house of Nicolo Paganini. The obliging merchant dropped everything and said he would accompany me, as it was not far. Despite my protests he suspended business, closed and locked his store; business could wait. A fifty yard ascent on the same street, passing in this distance numerous narrower intersecting streets, a sudden turn to the left up one of these and a much steeper incline (the Via del Colli) and I found myself transported into a veritable Baxter Street, New York, except that it was infinitely narrower, darker, and more odoriferous. (The brilliant Italian sun could not penetrate its narrow confines). I measured its width, and it was exactly two lengths of a walking stick. Although a Sunday morning, the little hole in the wall shops on either side occupying the first floors of high, narrow buildings were busy with trade. Purchasers and merchants elbowed and jostled each other. Everything imaginable was for sale. Each little shop specialized in one line of trade only. There were delicatessen shops, meat shops, fish shops, shops for spaghetti and fruit, tiny shops given over exclusively to the sale of the most enormous chestnuts imaginable; shoemakers, iron workers, poultry dealers and many other trades and wares were represented in separate, distinct shops. Doorways were so small it looked as if one could scarcely squeeze through, though here and there an impressive brass knocker and sometimes an attractive tiled entrance relieved the utter sordidness of the surroundings. But sordid it was at best; crying, dirty-faced babies, and older children without number; cats of all sizes and colorings to be brushed from under foot; cats everywhere, before, behind and all about.

Children by the hundred playing in perfect safety, for no vehicle larger than a small donkey cart could squeeze into the narrow street. A perfect maze of laundry, suggestive of elaborate white flag decoration, hung from window blinds, story after story, and at each level and stretched across the narrow street, darkening the brilliant sun rays. To complete and add to the noise and confusion, a dark eyed Italian vigorously and persistently ground out loud, rasping tunes on his wheel-borne hurdy-gurdy piano.

Further up, a hundred yards perhaps, my guide came to a stop. Here to the left was a narrow passage with descending stone steps, dignified by the name Vico Divisone. At the foot, thirty yards below, it ended by intersection with another street, the Passo di Gatto Moro, on which, directly facing the stairway, was a tall red narrow building, No. 58, the birth house and childhood home of Nicolo Paganini. At the head of the Vico Divisone my obliging guide left me, haughtily disdaining a proffered tip, and returned to his place of business. I slowly descended the thirty yards of stairway. On my way down I was joined by four Italian boys all ready and anxious to render assistance. These at once became my guides and helpers; polite indeed they were, with much raising of hats, bowing and scraping. By the basement windows of the house was the white marble plaque bearing in Italian this inscription: "A great honor fell to the lot of this modest house, in which, on the 27th of October, 1782, Nicolo Paganini, unsurpassed in the divine art of tone, was born, to the glory of Genoa and to the delight of

his weekly Sunday shave. He was most interested and said that, but for the fact his face was lathered, he would have accompanied us to the top floor apartment 14, where we would find the Paganini rooms. So onward and upward. The higher we went, the cleaner and more attractive the surroundings became. I am told in Italy the higher up the apartment, the steeper the rentals, though none of this class has elevators. At last the top floor was reached. It was clean, polished, and painted, in marked contrast to the ill kept and untidy lower floors.

In response to my ring the door of Apartment No. 14 was opened by a fat but attractive looking Italian woman who cordially invited us in and informed us this was where Nicolo Paganini had been born and lived in his earlier years. It was a suite of three rooms and a kitchen, all neat and attractive. Red brick floors laid in great deep colored squares, with carpetings, good furniture and fixings met my surprised eyes, for it seemed incredible that on this street of outward squalor so attractive a little home could exist. The front windows commanded a surprisingly beautiful view of the Bay of Genoa, its busy harbor and the blue waters of the Mediterranean. The rear outlook was over the city and on to the high green hills, studded as far as the eye could reach with the pretentious villas of the Genovese.

#### NOT INTERESTED

A pretty, dark-eyed young daughter of perhaps eighteen became my willing informant. Her family, whose name was Amico, had occupied the flat for thirty-five years. She ushered us into a bedroom where a tiny light was burning before a picture of the Madonna and Child. It was the very room in which the great violinist had been born and the very room in which she herself and six of her brothers and sisters had first opened their eyes. She realized it was a distinction indeed to have been born in this room. I asked her if many visitors like myself came to see it and inquire about Paganini? She informed me that practically none ever came. Here, I thought, was my chance. This intelligent young girl could tell me much that I wanted to know. I told her I was preparing an article for publication on Paganini, was anxious to learn all I could, and asked her to tell me what she must know concerning him. Much to my surprise and amazement she said, "I know very little about Paganini, because I have never read any of his books." Could it be possible, despite the tablet on the entrance to her house, she did not know Paganini had been a musician, not an author?

Further information from this source seemed fruitless. My mind wandered a century and a third backward, and I tried to visualize the little home in which I was standing as it was in that far-off time. Within this very same room, not so modern perhaps, but in these same walls, the delicate, sickly child, Nicolo Paganini, came into the world. It was here, still tender in years, he first exhibited upon a diminutive violin the evidence of exceptional talent. It was here that his father, Antonio Paganini, man hard, brutal and avaricious, who kept a small shop near the port, and who, like the father of Beethoven, had but one thought, to commercialize for his own profit the talents of his prodigio son, was unremitting in the work of instruction. He kept the delicate boy at his task from morning to night. For shortcomings, it is said, blows and starvation were the punishments. It was in these very rooms that the gentle mother, of whom little is known except that she was ever the idol of Paganini's heart, cared for and nourished him and that he tenderly provided for her in later years of prosperity. It was in these very rooms that the boy passed through a severe attack of sickness, became unconscious, was thought dead, wrapped in a shroud, and narrowly escaped premature burial. It was in

these rooms that his early performances on the violin excited the admiration of neighbors, and his fame reached the ears of the great artists of that day, among them Maestro Francesco Gnecco, whose habit it became to visit the little home to listen to Nicolo's phenomenal playing. It was from these rooms and from the tyranny of his father that, at the age of seventeen, under excuse of attending a musical festival at Lucca, he went away, never to return as an inmate, and forever after became self supporting and independent. With such thoughts in my mind I descended the more than one hundred steps, went out again into the narrow, cat-infested Passo di Gatto Moro and said "Arrivederci" to Beppo, Luigi, Paolo and Giovanni, my faithful little companions and guides, who only after much persuasion could be induced to accept modest tips.

I had seen the birth house and early home of Paganini, but this was but a small part of his real relations with Genoa. In his youth he had impressed his individuality and talent in all places within the confines of the city. One of his early masters, Giacomo Costa, then the foremost violinist in Genoa, had stipulated as one of the essentials of instruction that his pupil must play a concerto each week in one of the churches. Churches in Genoa are numbered by the legion, from the great Cathedral of San Lorenzo down, and one can not enter any of these old edifices, dating back for centuries with their historic memories and exquisite works of art, without knowing that at some time or other in the late years of the eighteenth century the incomparable tones of Paganini's violin had vibrated within their consecrated walls.

#### THE PAGANINI VIOLIN

On the Via Garibaldi, that short, not wide, but busy street of continuous palaces, stands the Palazzo Municipale, once the residence of the Queen Dowager of Sardinia, but now occupied by the city government. In here I was



THE MOST AUTHENTIC PORTRAIT OF PAGANINI.

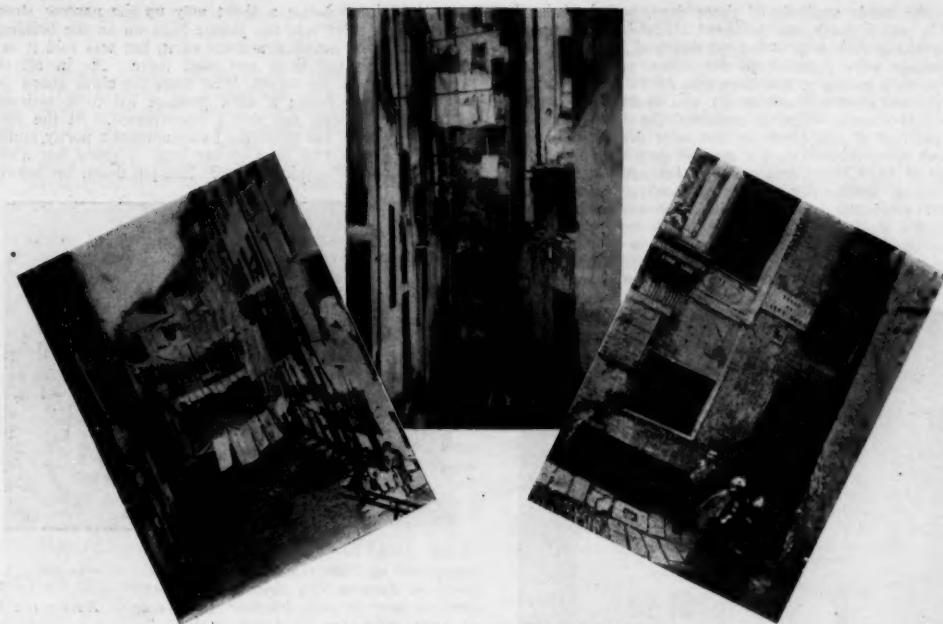
The oil portrait by Palagio Palage, in the Red Palace, Genoa, said to be the most authentic portrait and to have been painted from life. This photograph was made by special permission of the Museum authorities. The portrait has never before been photographed.

the world." There is an unsettled dispute relative to the exact date of Paganini's birth. Most biographers give the date as February 18, 1784, and his grandson, Baron Attilio Paganini of Parma, assured me this was correct. The City of Genoa, however, celebrated his centenary in 1882.

#### BLACK CAT ALLEY

The entrance door was open, and looked into a narrow dark hall. It was anything but inviting. Both the street and the hall were suggestive of neglect and uncleanliness, and all surroundings sordid and repulsive. Could it be possible, I thought, that a musician, whose power of magic was greater even than that of the fabled Pied Piper of Hamelin, could have come out of such shadow, gloom, poverty and squalor? Truly the street Passo di Gatto Moro (Black Cat Alley) was well named. Not only were veritable black cats much in evidence, but felines of all other colors and variety also pervaded the scene. Despite the squalor and unattractive surroundings, I knew there had been born in this humble house the greatest violinist known to history, and to show the disregard of nature to material surroundings, almost within a direct stone's throw, though because of winding streets, five minutes by foot, stands the house where the immortal Christopher Columbus first saw the light of day.

The entrance was uncanny, but, the door being open, I entered the dark hall. A toothless old woman with broom in hand looked and acted as though she wanted to sweep me out with the rest of her sweepings. If she knew anything about Paganini she was not inclined to divulge it. Accompanied by my juvenile guides we ascended steep, narrow, stairways from floor to floor, stopping at each flat to ask in which room the great Paganini was born. In an apartment on the third floor, in an humble and none too clean room, we found a man busy with performing



WHERE PAGANINI WAS BORN.

(Right) The "Alley of the Black Cat," Genoa, and the entrance to the Paganini birthplace. He was born in a flat on the tenth floor. (Left) A view of the approach to the Paganini house in Genoa. (Center) Another approach to the house—below, with the tablet).

told I could see Paganini's violin, which he bequeathed to the city. Passing through the spacious entrance and ascending the grand marble stairway under guidance of a guard, on we went through huge rooms decorated in silver and gold, with walls lined with paintings by old Italian masters, among them a marvelous mosaic portrait of Christopher Columbus; on still farther through a gorgeous large reception room, the very one in which President Wilson had been received and feted at the time of his memorable visit in 1919, and on into the chamber where the City Council holds its sessions. As fate decreed, this dignified body of about twenty members was in council at the time I was ushered in. My presence seemed to attract but little attention, only under the circumstances my uniformed guard lowered his voice to a whisper, and trod on tiptoe. It was in the Council Room that the precious violin was preserved. I was conducted before an elaborately paneled and decorated wall, that looked much like the three other walls of the spacious chamber. The guard unlocked and opened wide one of these large panels, disclosing an oval glass upright cylinder resting upon

only all his money but also the violin which he was then using—and the evening concert was facing him. A chance meeting with a French merchant, an enthusiastic amateur of the violin, saved the situation. Paganini borrowed this amateur's Guarnerius, and after the concert the French-



A PAGANINI CARTOON.

The title-page of an English comic song, 1831.

man, enthused beyond words at Paganini's playing, proud to have the rare instrument become the property of so great an artist, refused to accept the return of the violin.

From that memorable night in Leghorn, for all the subsequent nights of Paganini's extraordinary career, this Guarnerius, now so carefully preserved by the City of



PAGANINI.

The portrait exhibited (with his Guarnerius) in the Municipal Building, Genoa.

tufted sky blue satin. Enclosed by the glass, neck upwards, was the famous violin. Outside and just beneath the glass rested its shabby morocco case, in faded gold letters on its lid—"Paganini." The instrument to my eyes was small and disappointing. There was only one broken string on it, but I remembered that, with but a single string on that little instrument, he had often demonstrated that he could excel in execution the best violinists on their larger and more pretentious instruments with four strings.

#### A ROMANTIC GUARNERIUS

The violin is a Guarnerius and has a romantic history. As is well known, Paganini, in addition to other weaknesses in his earlier career, was an insatiate gambler, and, it seems, seldom a lucky one, frequently losing at one sitting the earnings of several concerts. In consequence he was often reduced to great embarrassment. At Leghorn, where he was to give a concert yielding to this passion, he lost not

Genoa and for which 5,000 pounds sterling has more than once been refused, was the instrument from which his fingers and bow produced the matchless tones. That night, too, was a turning point in Paganini's career, for it is said the gaming table knew him no more.

#### OTHER PAGANINI RELICS.

On the same shelf with the violin is a medal presented to Paganini in 1834 by the Decurial Council of Genoa, and next to it the original score of his weird composition, *The Witches' Dance*. On a shelf below a larger instrument is shown in its case, a Stradivarius, the former property of Carnillo Sivori, favorite pupil of Paganini. On two occasions, one of which was the Paganini centennial in 1882, this old pupil performed in public on his former teacher's Guarnerius.

In the same room, adjacent to the Paganini relics, is a marble column inside of which are preserved priceless original manuscripts in the handwriting of Christopher Columbus and over his own signature. These are sealed and protected from light and air, but the photographic reproductions of the originals are exhibited in a case near by.

On the same street, the Via Garibaldi, stands the Palazzo Rosso (Red Palace), so called from the color of its facade, now the home of the best works of art in Genoa. Here I



PAGANINI PORTRAIT.

Painted in London, 1832, by the English painter, George Patten. The property of Baron Nicolo Paganini, the violinist's great-grandson, it is now in the Museum of La Scala, Milan.

saw a portrait of Paganini, said to be the most authentic, made from life. There are other reminders in Genoa, such as the Paganini Theater, a large imposing edifice. And in the basement of the municipal gas office, where I went to pay my gas bill, I stumbled across a Paganini School of Music.

#### TROUBLES IN NICE

Nice, the city of Paganini's final sojourn and death, is not far from Genoa, so, despite the annoying and exas-

PAGANINI'S VILLA GAIONE, NEAR PARMA,  
occupied by him and left to his son, Achilles Paganini.

operating delays because of customs and passport inspections at the Franco-Italian border, to Nice, that popular French Riviera resort, I journeyed.

First I sought out one of the large tourist agencies of world fame and asked of the travel clerk if he could direct me to the house in which Paganini had lived and died. He did not know that such a man had ever lived in Nice. He looked carefully through the company's guide book, but no such name was mentioned. Then the manager was consulted. This important functionary thought that at



PAGANINI'S VIOLIN (GUARNERIUS)  
in the Municipal Museum at Genoa.

some time or other he had heard of such a house, but that was as far as his knowledge extended. So I went across the street to another well known travelers' bureau. Here the first clerk consulted knew nothing about it, and he called a second. "Oh, yes, it was out on a little island near Cannes."

I insisted this must be wrong; he insisted he was right. His story was to the effect that Paganini died of a plague on shipboard; his son tried to have the body buried at Nice, was refused entry and then transported the remains to Genoa; here again he met with refusal, upon which he returned and buried the body on a little island near St. Margherita; at any rate, it was near the coast of Cannes. After the burial wonderful flowers of gorgeous colorings sprang up over the grave and have remained there ever since.

This was all very pretty, but I knew most of it was wrong. The best authorities state that Paganini died of

ing to the crude methods of those days, remained in the house in which death had occurred. The landlord wanted to rent the premises to other parties and in consequence the remains were removed to the cellar, next taken to a hospital, then by sea to the Lazaretto of Villa Franca (the basis for the clerk's island story) and finally to a country house near Genoa, where it remained for four years.

At the end of this time the son, now nineteen years of age, and some friends on the ground that Paganini was a Knight of St. George, made successful application to the ecclesiastical authorities of Parma—the city of many of Paganini's triumphs and of his early instruction under Alessandro Rollo, and where, six years before death, he had purchased the beautiful Villa Gajona—for a solemn service to be performed in the Church of St. Maria della Steccata, the church dedicated to the St. George order. This

to a pink tinted house a short way up the narrow street. Sure enough there was the plaque high up on the building, so high I could not read a word of it, but was told it said that Paganini had lived and died there. As in all the other houses on the street, little none-too-clean shops occupied the first floor; a dark passage led to a stairway to the upper stories and this I investigated. At the foot, on her way up to her domicile, I encountered a portly housewife with a basket of food on her arm. I asked her which were the actual Paganini rooms? She put down her heavily



THE TRAVELING COACH OF NICOLI PAGANINI  
preserved at Villa Gajone, near Parma. It was bought in  
1882 in London. In this coach Paganini traveled on his  
concert tour through England and Europe. Notice the big  
trunk on top.

loaded basket, thought silently—it seemed to me several minutes—and then announced she did not know. She did say, however, that her grandfather, right here in this very house, once heard Paganini play, and had asked him to repeat the selection, the request being refused in words something like these: "When Paganini plays, it is like the blossoming of a flower, and can never be repeated."



FACADE OF THE PAGANINI BIRTH-HOUSE  
(PASSO DI GATTO MARO)  
(Black Cat Alley, Genoa). Drawn by Adelina O'Connor  
Thomason.

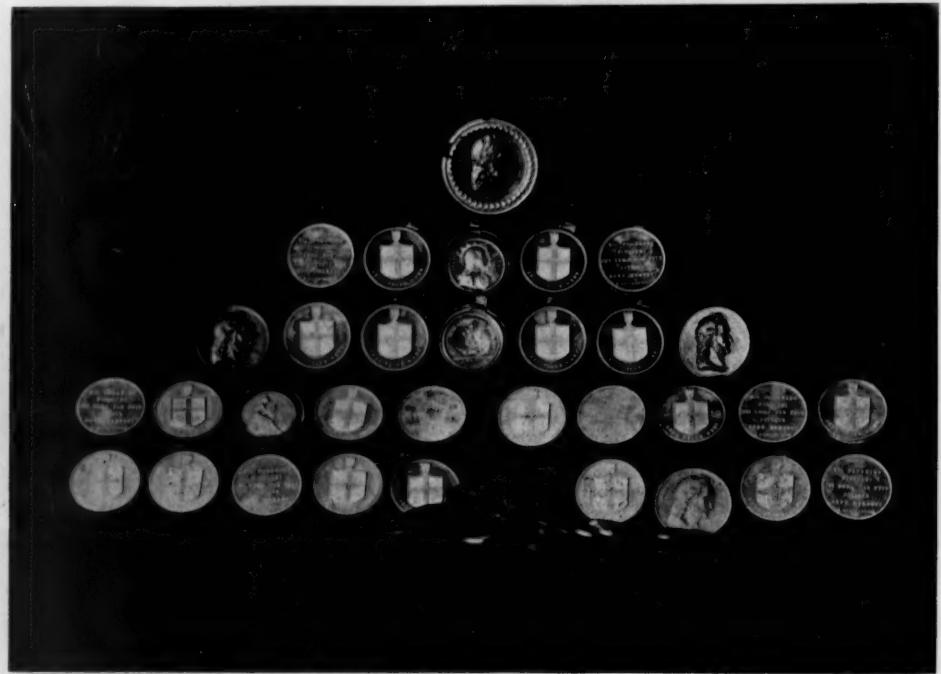
service performed, the Bishop of Parma granted permission to transport the remains from Genoa to the Villa Gajona and also for interment in the Communal Cemetery. The body was deposited there in May, 1845, and remained undisturbed until 1895, when it was exhumed for deposit under the imposing mausoleum beneath which it now rests.

But this was not finding the Paganini house in Nice. So back to the hotel for consultation with accumulated guide books! In one of the least known of them I found the location and address, "Corner St. Reparate and de la Prefecture." Into a carriage, and, leaving the attractive streets of modern Nice by way of the great Flower Market, through small ancient narrow ways to the location given! Here surely were the streets and the corner, but where was the house? I looked upon all four corners for a plaque, but there was none in sight. Inquiries from a man in charge of a dark little shop resulted in directions

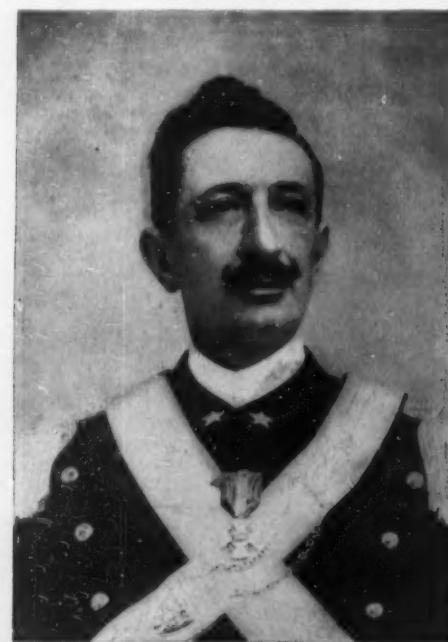


HOUSE IN WHICH PAGANINI DIED, IN NICE.  
(Right, with tablet.)

("Paganini never repeats" is still a common expression in ordinary conversation in Genoa.) She also assured me it was a long time ago since the great violinist had lived there, and that she was certain no one in the house or neighborhood could tell just which rooms he occupied.



THE MEDALS PRESENTED TO PAGANINI  
in gold, silver and bronze. (Property of his great-grandson).



BARONE CAVALIERE DOTTORE ATTILIO  
PAGANINI

of Parma, Italy, grandson of the violinist, major (retired) in the Italian army, to whom the author is indebted for much of her information and many pictures.

tuberculosis in Nice, May 27, 1840, without receiving the last sacraments of the Church. Because of doubts of his Catholicity the Bishop of Nice refused burial, and all that was accorded was an authoritative record of death. The decision went to the courts and the Bishop's action was upheld. Appeal was taken to Rome, where the decision was temporarily held in abeyance, pending an investigation by the Archbishop of Turin and the Canons of the Cathedral at Genoa as to the genuineness of Paganini's Catholicity. In the meantime, the body, embalmed accord-

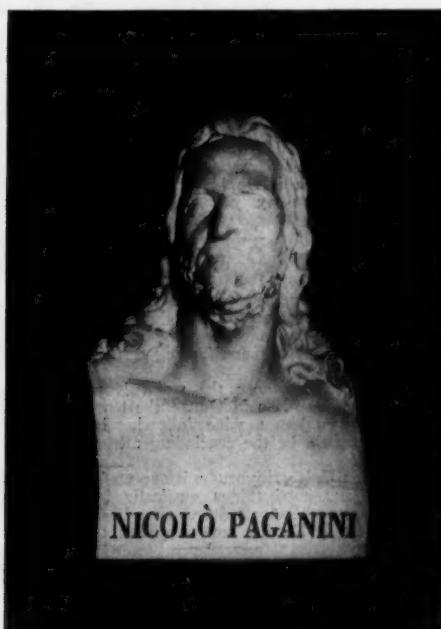
Then, picking up her heavy basket, she remounted the stairway.

#### WHERE PAGANINI DIED

Outside was a gendarme, to whom I told my story. With me he tried to read the plaque high up on the house, but like myself gave up in despair. However he called to a tailor in a little shop next door and asked about the exact room; the tailor did not know, and in turn consulted a shop keeper across the way, and while these were discussing the question as though it was a matter of vital import to their business, a gay whistling tune was heard coming down the stairs. With the gendarme I stepped inside to await its appearance. Soon a red-haired, whistling lad arrived with a great basket on his shoulder. The gendarme asked him if he knew which were the Paganini rooms. The boy's reply in French was equivalent in English to: "Aw, he's dead"—and he proceeded on his whistling way. Returning to the street I found that the merchants' conference had decided the rooms were those of the second story front, so, mounting the dark stairway at a little court on the second story I rang the bell. It was answered by a janitor who told me that the Paganini rooms, like all other rooms in the house, were rented, and that the couple who occupied them worked out all day and late into the night. They had taken the key with them, so there was no chance of my seeing the rooms. I was sorely disappointed but perhaps it was as well I did not see them, for the change since the days of the prosperous musician must indeed be great. It was here in this house that the last days of Paganini were passed, days of speechless wasting and waiting for death; speechless because of the tubercular laryngitis which deprived him of his voice and rendered it necessary to make his wants known in writing. It was here in this building, too, that his uninterred body remained so long, denied decent burial or the ordinary respect for the dead. And this was less than a century ago! After all, the world must be growing better. Scarcely anywhere today would such an indefensible act be tolerated.

**HIS FIRST VIOLIN**  
Instrument on which Paganini learned his art and which he played at his debut at the Church of St. Agostino, Genoa, now in Parma, the property of his grandson, Baron Attilio Paganini.

Back once more in Genoa, there still remained one other spot I felt I should see. This was Parma, where, fifty years after death, the frail body of Nicolo Paganini at last found its final resting place. Armed with a letter of introduction to Baron Attilio Paganini, a grandson of the great musician, given me by Prof. Monleone, Secretary to His Honor, the Mayor of Genoa, I took train for Parma. The actual distance is not great—as the crow flies, less than one hundred miles, but by the roundabout way of the railroad, one hundred and fifty miles. I have frequently been told that railroad service in Italy has greatly improved under the Mussolini regime. I shudder to imagine what it must have been before! My own rather extensive experience the last few months leads me to know there is still much to be desired. With the exception of a few through fast trains confined to the main arteries of travel, it is always a case of delay, linger and wait. It required nine long, slow, weary hours because of waits, changes,



**NICOLÒ PAGANINI**

PAGANINI BUST  
by the Genoese sculptor, Sante Varni. (Property of Paganini's great-grandson, Baron Nicolo.)

poor connections, and slow running, to cover the one hundred and fifty miles. It was ten at night when I reached Parma, in the midst of a cold, thick, penetrating fog, a condition not unusual in winter in this section—a fog so thick, that the bright street lights could be dimly seen but a few feet away, and so chilling and penetrating, that the usually resplendent carabinieri, in rosetted Napoleon hats and black-red uniforms, were employing their long winter capes as face wraps. I felt my way to the hotel nearest the station. The long-felt want of a supper was bounti-

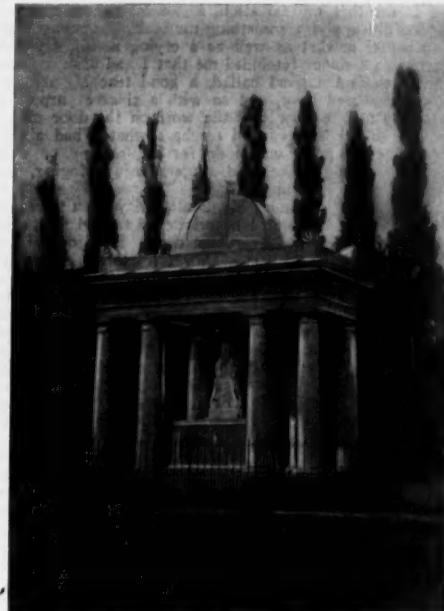
## MUSICAL COURIER

fully satisfied, and I learned from the decrepit old waiter the address of the Baron Paganini.

A fairly early start next morning through the same thick, cold fog, so dense I could not see the opposite side of the narrow street, nor appreciate, because so dimly discerned, the beauties of the ancient Piazza Grande, through which I passed and on which stands the cross-shaped Church of St. Maria della Seccata where four years after death Paganini's requiem service was held. Nor could I distinguish, except dimly, a small portion of the external beauties of the red Verona Marbled Cathedral, and close by an imposing octagonal baptistry of the same material, richly sculptured, both of these dating back to the twelfth and thirteenth centuries. Parma is a manufacturing town. The streets despite fog and cold were busy and crowded. It was hard to realize I was treading the ways of a city the origin of which was two centuries before the Christian era.

#### BARON ATTILIO, PAGANINI'S GRANDSON

Turning up a narrow street, on which all buildings suggested ancient substantiality and through the portals of one of these, No. 20 Marzo, I passed into a wide entrance ending in what in summer must be a beautiful patio; the surroundings were suggestive of a Capulet home at the time of Juliet. To the left, up a wide marble stairway, the first landing brought me opposite a dark heavy oak door, and on it a brass plate with the inscription: "Barone Paganini." I was admitted into a spacious hallway, conducted through another large room, and finally shown into the study, a room rich in refinement and adorned with books and paintings. The servant having presented my letter of introduc-



**TOMB ERECTED TO PAGANINI,**  
thirty-six years after his death, in the Communal Cemetery,  
Parma.

tion, a door soon opened, and the Baron Attilio Paganini, a fine appearing gentleman of perhaps fifty, entered. His greeting was cordial, courteous and polite in the extreme and characteristic of the high grade Italian.

When he learned I was in quest of information pertaining to his grandfather, he not only freely supplied me with this, but went to infinite pains to exhibit his large collection of Nicolo Paganini relics, data, mementos and pictures. It was from him I obtained most of the material for this article. Among the many relics was a small sized violin, carefully encased under glass, it being the instrument used by the great violinist in days of childhood, valued at 1000 pounds. Baron Paganini is a retired major of cavalry who had seen many years of active service in the army, and participated in numerous wars; he is also a cavaliere and holds a doctor's title. As our interview progressed and acquaintance became better, I ventured the suggestion that his face in some respects resembled the portraits of his distinguished ancestor. This amused him, and he said he recalled his father, the Baron Achille Paganini, telling him he not only closely resembled his grandfather but also that he had inherited all his weaknesses—with none of his talents. He is proud of being a Paganini. His father was the natural son of the violinist by his faithful companion of many years, Senora Bianchi, a vocalist of repute. Achille married the Baroness

Paolina Pienoin of Genoa, and three sons—Andrea (deceased), Attilio, and Giovanni—were born to this union. A namesake of the great musician, Nicolo Paganini, a son of Andrea, resides in Milan and has three daughters one of whom, Andreina, violinist, is said to have inherited talent from her distinguished great-grandfather.

#### AN IMPOSING MEMORIAL

I took carriage for the Communal Cemetery, a ride of two miles over a muddy, unattractive road. On the way my carriage overtook and passed two humble funeral processions, each headed by priest and acolytes, the mourners and friends on foot trudging through mud and fog to render last homage to their dead. Poor as these evidently were, they were receiving last honor and respect. My mind in contrast reverted to the long, weary wait before the body of the world's greatest violinist was permitted transport from its temporary rest at the Villa Gaione and borne over this same road under cover of night and by the light of torches.

The Communal Cemetery at Parma can not be said to be attractive, especially when one bears freshly in mind that marvelous collection of sculptured art, unsurpassed in the world, as seen at the Campo Santo where rest generations of Genoa's dead. Perhaps it was depressing conditions of cold and fog that made the cemetery at Parma unattractive; but, passing through the entrance portals and walking down its main way, suddenly at the end of a short avenue to the left, showing dimly in the thick fog, stood the only pretentious and impressive memorial my eyes had seen. It was the imposing tomb of Nicolo Paganini, under which his body, after many disinterments and removals, found final rest fifty years after death. The memorial bears his life sized bust resting beneath an impressive domed canopy of marble, supported by eight large marble pillars. High on a cornice above in large black letters are the words NICOLO PAGANINI, and on the base supporting the bust is inscribed in Italian: "Here lies the ashes of Nicolo Paganini, who drew from the violin divine harmonies. He shook all Europe with his unsurpassed genius and crowned Italy with a new glorious crown."

#### ZURO LOOKING FOR AMERICAN ORCHESTRAL WORKS

Josiah Zuro, organizer and conductor of the Sunday Symphonic Society, announces that he is anxious to secure good American compositions for performance at his concerts when they are resumed in the fall. The compositions should be original and new, although there is no objection to pieces that have been played once or twice before. Attention will be given to the reception of the works by the audiences, and at the end of the season an award of \$100 will be made to the composer of the work which has been most favorably received. The character of Mr. Zuro's programs for the season just ended indicates that works to be considered, must be up to a high standard. Those contributions which are deemed important enough for a public performance may be heard by their authors at rehearsals which will be arranged.

"This is not so much to prove to the world at large that America has creative musicians," said Mr. Zuro, "as it is to encourage potential artists to greater productivity. The value of an audition to a musician is not to be underestimated. In the anxiety of conductors to search for novelties, I believe that many extant compositions may be overlooked. There have been a number of American works produced once and then laid aside, although they have warranted better treatment. While American music is being criticized, it is not fair to lose sight of the fact that much of the foreign music we hear is not of the highest type, either. The world is merely going through an artistic period that is marked by a lack of great revelation."

Manuscripts should be sent to Josiah Zuro at the Rivoli Theater, Broadway and Forty-ninth street, New York City.

#### FREE SCHOLARSHIPS AT THE GUILMANT ORGAN SCHOOL

City Chamberlain and Mrs. Philip Berolzheimer offer four free scholarships to students of talent and ability desiring to study the organ seriously but who have not the funds to pay the tuition at the Guilment Organ School. The contest is open to young men and women eighteen years of age and over and will be held Friday, October 3. The contest will close the first of October, when all credentials must be in, and the applicants ready to take the examination tests. Full information may be obtained by addressing Dr. William C. Carl at the office of the school, 17 East Eleventh street, New York City.

#### HELEN STOVER MARRIED

Mr. and Mrs. Isaiah Kell Stover announce the marriage of their sister, Helen Stover, to Berkeley Woodruff Henderson, on Tuesday, June 10, at Kenton, O. After July 15, Mr. and Mrs. Henderson will be at home at The Alcazar, Cleveland Heights, Ohio.

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## AN INTERVIEW WITH A SUCCESSFUL COMPOSER

## FOREWORD

*Are You Made of Steel or Pig-Iron?*  
We often hear people say, "He has the right stuff in him to be successful."

What do they mean?

John Prindle Scott says, in the accompanying article, that they refer to a high-grade quality of human character quite similar and comparable to steel. He claims that it is little use for a man to be "on his mettle" unless that "metal" is steel.

Read how John Prindle Scott, himself, was subjected to severe tests in the blast furnaces of Misfortune, and how he won out, with results—not only "steel," but also many "golden" songs.

**TEN YEARS AGO** John Prindle Scott, then in his early thirties, faced a future as black as Erebus. He had less than a hundred dollars in his pocket; he had just been forced to give up his career as a public singer because of increasing deafness which resulted from a slight illness; and, as an added misfortune, a steady income, which he had always received from his father's estate, was suddenly cut off due to the collapse of the business in which this money was invested. Mr. Scott had never held a job of any sort. He lacked technical knowledge of any industry or business. He could no longer hope to make his living as a singer. In fact, to quote Mr. Scott, "the future held nothing but the friendly suggestion to try an over-dose of the East River as administered from Brooklyn Bridge."

**TODAY** John Prindle Scott is one of America's most successful composers. His songs are beautiful accomplishments; his reputation is firmly established, and his royalties are more than sufficient to supply that leisure needed for creative work.

\* \* \*

The question naturally arises: how did he accomplish this in the face of such discouragements, and how did he find the will and the courage to create and to win new and greater victories over the ruins of his former plans?

Mr. Scott unconsciously answered all of these questions during our interview and his expressions in general on such matters as misfortune, music, and money, should be illuminating and perhaps helpful to the struggling composer, teacher, or artist who may at this time have similar obstacles confronting him which seem utterly beyond solution. "As I recall that sad day," said Mr. Scott, referring to the time ten years previous when all of his troubles had a climax, "I can give you the best picture of my emotions merely by saying that I felt as if I had gone back into the cocoon a butterfly and then had come out a worm. I walked down the street in the deepest gloom, discouraged beyond description, and simply wrapped in sorrow, at a time when if ever, as I see it now, I should have been thankful. But for that series of events which had so definitely sent me to the very depths of despair, I should never have had the pleasure of really being 'on my own,' nor of finding out in dollars and cents just what valuation the world will put on a man's efforts if they are made conscientiously.

"Such beautiful thoughts, however, were, at first, far from my mind as I took that initial sad stroll. To confess, I tried to think of all the men I knew who had made a lot of money and then I tried to recall how they did it. I was still hoping to find an easy way out, and the joke of it is that the only man I could think of was one whose reputation was a trifle shady and whose life was an open book and an old joke in our family.

"I had often heard my grandfather tell the story of this

man's life, to the tune of 'This is the House that Jack built.'

"As near as I can recall it, he had started his brilliant career by stealing a jack-knife in his early youth. This loot was shortly traded for a pair of ice skates and then in quick succession and by shrewd manipulation the original jack-knife became a pair of roller skates, a sled, a bicycle, a motorcycle, an automobile, and finally a part payment on a house which caught fire when heavily insured so that the proceeds from the policy was sufficient to buy an interest in the local institution of which he later became president. At first this remembrance seemed to hold no clue nor suggestion for me, but the more I thought about it the more I began to realize the importance of a beginning, or an attainment of some sort, be it ever so slight. This thought prompted me to take stock of myself in order to discover where or how my start should be made; and to my own surprise I found that my mind was rather well equipped though a bit dusty.

"You see, music had been a hobby with me, and my father had been very generous and lenient, and as a result I had spent fully fifteen years singing, studying, teaching, coaching church choirs, and in other words living, as I would choose to live, close to music and far from the worries of money. Misfortune brought the two together with a bang, and as I saw them standing beside me hand in hand the thought suggested itself that this world of ours (cynics to the contrary) is a very good judge of worth, and besides will pay ready cash for what it wants. Therefore, it appeared to me that my salvation, at least financially, would come through supplying something musically for which there was an actual market as well as a crying need. My own experience as a singer reminded me that I had always found it difficult to find a good ballad, a good teaching number, and a good sacred song, and so with a sincere purpose in mind, a courage re-born, and the wolf on the door mat, I set out to do for singers and teachers what I had always wished some composer would do for me, namely, to write songs for the voice—the kind singers enjoy singing, and teachers profit by teaching.

"That decision," continued Mr. Scott, "may seem to require but a few words, but may I be privileged to add that when first born it was not a very robust child. Decisions are all right as temporary comforts. They seem to slam a mental door in the face of other anxieties, but needless to say they sicken and die unless they are lived up to. Fortunately for me Necessity is the mother of decisions as well as inventions, and certainly no one could criticise her for the care and diligence with which she saw to it that my little decision grew strong and healthy. Every time I weakened, Necessity, with a grim look in her eye, would come and hover over me, holding out bills that would come due on the first of each month, and I was reminded that there would be twelve such days in every year to come.

"Now don't think that my trouble was simply the lack of money. I was not exactly raised in luxury, though I admit a certain fondness for a new suit occasionally and a summer vacation and a few little odds and ends like that which do require money. My trouble, however, was that it had not been an essential part of my musical ambitions to develop brittleness of purpose. It was a case of 'whether the wind listeth,' so did I.

"People who talk in terms of success and failure overlook the question of what a man is made of, or what he makes himself made of. They dismiss this interesting study by saying of one, 'he has the right stuff in him to be successful,' and of another, 'he has not.' In my opinion there is in the character of all men, who have gone far with their ambitions, a certain high grade quality very similar and comparable to steel; but, likewise, in all other men there is an ample supply of the necessary raw material which can be made into steel. Some men, of their own free will, put themselves through the severe tests necessary for the refinement of the finished product. They assume strenuous apprenticeships, they deny themselves luxuries which most of us consider necessities, they study, they save, they succeed, and they are called lucky. For this type of man I



Edwin F. Townsend photo

JOHN PRINDLE SCOTT

have the greatest admiration, but frankly, he is beyond my comprehension. I believe there are many others who feel as I do, and to these I heartily recommend my old friends Misfortune and Necessity, whom, I can guarantee, will supply them with sufficient 'hot water' and anxieties to bring through a product of ample determination.

"Thus endeth the sermon," said Mr. Scott, drawing the interview to a close, but he consented to answer one more question and explain his own recipé for song writing.

"It is a matter, in the first place," said Mr. Scott, "of realizing that perspiration is as great an asset to a composer as inspiration. Friends tell me that The Voice in the Wilderness and The Wind in the South were great inspirations. I tell you they were hard work. Even a little encore song such as The False Prophet, which may strike you as being light and airy and therefore easy to compose, was just as serious a task for me as any of my other songs. The same is true of April Time, a new song for sopranos which I have just finished as a companion piece to The Wind's in the South. That song, which is still new to the market, has already brought in dozens of letters of congratulations and even tribute to such things as inspiration and genius, but I, for one, am content to transfer the full measure of all praise to the credit of conscious effort.

"Each of my songs requires me to spend long laborious hours at the piano. It is hard work, but, strangely to me at least, it is a type of hard work which I enjoy, and that is the basis of what philosophy of life I may have. That is the point on which I started rebuilding ten years ago. It is this: that for every man and for every woman there is somewhere in this world a particular vocation with a goal worth while, toward which it will be a real pleasure to work—and to work hard!"

F. S.

#### Florence Trumbull Urged to Visit Abroad

At the suggestion that Florence Trumbull might spend her holiday abroad she is deluged with letters from former pupils, begging her to visit them. One Greek lady writes: "I am so pleased to follow your successes and especially—I cannot express how much—so happy at the idea that you may soon take a holiday in Europe! Oh, how I would thank God if I had the chance of seeing you and working with you again! Do you think you could manage it this summer? If you do, I would propose that you come straight to us, and when we go to Tarasp for my husband's usual cure, you come with us as our guest. There I always get a chance of having a piano at my disposal. You could practice and I would take three lessons a week of you. Oh! If you only wrote back saying you were coming! What luck it would be for me! As I always said and will always say, you are the greatest teacher in the world!"

#### New Course Organized in Decatur

The office of Charles Burke, Chicago, announces the organization of a famous artists' concert course at Decatur (Ill.), under the auspices of the Conservatory of Music of Milliken University and directed by Lowell L. Townsend, head of the conservatory and leading spirit of good music in that city.

Louise Homer will open the series November 20 and will be followed by Allen McQuhae, the tenor whose recent success has given him a wide following in the midwest. Jascha Heifetz will be the concluding attraction, the night of March 24.

The Milliken University course is expected to be the forerunner of many good things musically in Decatur, and preliminary announcements have already attracted widespread interest in Decatur and suburban communities.

#### Mankato Wants to Hear Hayden Again

The climax of the success of Ethyl Hayden, soprano, in her appearances in the Mankato Music Festival in Minnesota recently was reached in a letter sent to Loudon Charlton, manager, by Mrs. H. A. Patterson, who managed the festival from both the administrative and musical ends. Mrs. Patterson wrote to Mr. Charlton:

Just a note to thank you for again sending us a splendid artist, a charming woman, and a great personality, all combined in Miss Hayden. Miss Hayden came, looked about, and conquered all by her beautiful voice, her musicianship, and her own sweet self. We shall surely want her again and hope that she will wish to come back.

#### May Fine Married

May Fine, the coach and accompanist, was married to Dr. Paul Gross, dermatologist, late of Prague, on May 24, in New York City. Their honeymoon was spent at Greenwich, Conn., but now Miss Fine has resumed her work at her New York Studio.

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Marguerita Sylva writes:

"The Cry of the Woman" is a gorgeous song. Have you any more like it?

Harriet Story Macfarlane writes:

"The Cry of the Woman" has thrilled me thru and thru as one of the truly great dramatic songs.

**FOR THE SEASON OF 1924 ~ 1925**

# CLAIRES DUX

**SOPRANO**

Chicago Civic Opera Association  
A FEW TYPICAL DUX NOTICES



1. Mme Dux has not only the brain but the vocal routine, and when she sings lieder the old charm comes into them again. *Karleton Hackett, Chicago Evening Post.*
2. Miss Dux's lieder singing is in a class by itself. She stands at the head of the list of artists in that line. *Maurice Rosenfeld, Chicago Daily News.*
3. There is no better liedersinger on the concert platform than Claire Dux. *Herman Devries, Chicago Evening American.*
4. In all her music she showed herself a consummate musician, with a voice of impulsive and sparkling beauty and with a keen sense of the different qualities of her texts. *Eugene Stinson, Chicago Journal.*
5. Good singing is one thing; good sense of the stage is another. Miss Dux has both, and both are completely sincere with her. *Edward Moore, Chicago Tribune.*

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MARGARET MATZENAUER  
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### Tenors:

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### Heifetz's Amusing Experience in Manchuria

Jascha Heifetz, who is now in Europe, where he will play the Beethoven concerto with Walter Damrosch at the Théâtre des Champs Élysées in the Beethoven Festival at Paris, told of an amusing concert experience which happened to him on his tour of the Orient last fall. It occurred, he said, in Harbin, Manchuria, during one of his recitals.

"The program ran on as usual through the opening sonata and the following concerto," he relates, "but when I came out to play a group that opened with the world favorite Ave Maria, I noticed a restless stranger in the audience—a white fox terrier, aimlessly wandering in the center aisle, a few rows from the stage. Naturally, I had misgivings about starting the group and I hesitated for a moment, debating what to do—whether to tune up or to have the animal put out first."

"However, the little visitor settled the question for me by quietly retiring under one of the seats, evidently intending to doze through the rest of the evening and I thought to myself: 'That's the right kind of a dog; he knows how to get out of sight, and mind his own business.' So, greatly relieved, but still a little suspicious of trouble, I began to tune the A string softly, watching for a protest from the hidden pup, but he did not make a sound. Growing bolder I fixed the D string a trifle louder, but still no move from the dog. By this time, I began to trust him and proceeded to tune the violin with much deliberation in order to give him all the time he wanted to come out and raise an objection. But, apparently, he was undisturbed, so I motioned to Mr. Achron to begin the Ave Maria introduction."

"One by one the eight measures ended without attracting any notice from my four-footed listener, and I raised the bow to the G string to start the soft sustained Schubert melody, but still I was apprehensive and kept my eye on the spot where the danger lay hidden. I use my bow rather freely and for this reason I was able to peek underneath my arm, as the bow went back and forth; but just as I was beginning to have complete faith in my little friend, I was shocked to see his head appear, shortly followed by the rest of him. It gave me a sinking sensation, but I kept on playing. He cast an inquisitive look in the direction of the music and then proceeded to walk leisurely down the aisle, cocking one ear and eying me too severely for comfort. With each step, I got a fresh nervous chill and the suspense was killing; but there was nothing to do but play and pray, both of which I did with all the earnestness I could."

"A few feet from the stage, the trouble maker stopped, sat down and listened very intently—an image of the well known phonograph trade mark. The seconds seemed like hours, as I stood there playing, looking him square in the eye, and just as the strain was almost at the breaking point I saw his head tilt upward by an inch. I knew that sign only too well and I realized that all would be over in a moment. The next instant his jaw opened and he let out a long dismal C sharp that drowned Schubert's prayer entirely. I stopped, paralyzed! Then came a long howl like a siren in a fog or a saxophone in great pain. As the beast tossed his head to one side while I stood there fascinated, it suddenly struck me what a perfect living model he was of 'His Master's Voice,' and I burst out laughing in spite of myself. In a second the audience joined me and the house was in convulsions. In another few seconds, half a dozen men made a dive for the poor frightened animal and for the next several minutes the audience acted like the crowd at a country fair, trying to catch a greased pig. Eventually, one of the ushers cornered the dog, seized him by the scruff of the neck and marched him out triumphantly amid great cheers and laughter."

### Echoes of McQuhae's Success

Allen McQuhae continues to draw enthusiastic notices wherever he goes. In Milwaukee, May 8, he sang the tenor part in Mendelssohn's Elijah, given by the Arion Musical Club of Milwaukee in the new auditorium. The recently completed hall was filled; over four thousand people were comfortably seated and the acoustics proved to be exceptionally fine. Mr. McQuhae received an overwhelming ovation at the close of his solo.

The Milwaukee Journal commented the next morning: "Mr. McQuhae sang the role of Obadiah in a clear, lyric tenor and with fine interpretation. His perfect diction reminded one of McCormack and his singing of If With All Your Hearts was a bit of a gem." The Daily Wisconsin News declared "the tenor roles of Ahab and Obadiah were assumed by Allen McQuhae, whose voice, of much smoothness and potency, well guided, gave a good account of the two few arias awarded him by the oratorio."

Allen McQuhae followed in the footsteps of Albert Spalding by giving the last concert before sailing for Europe before the Woman's Club of East Orange, where he was likewise enthusiastically received. Said the Newark Evening News of May 22: "In two of his lyrics the singer's voice was so appealing that he was called to repeat the numbers in addition to the other encores." The Newark Star Eagle declared "the beauty of Mr. McQuhae's voice and diction brought round after round of applause and the audience demanded several encores."

### Ivogun's Mother Listens In

Maria Ivogun, the Hungarian prima donna coloratura soprano, who is now in London and who made a tremendous success at her debut as Zerbinetta in Richard Strauss' Ariadne auf Naxos during the Royal Opera season at Covent Garden on May 27, repeated her triumph a week later in Rigoletto, according to a cable received from the London representatives of the Wolfsohn Musical Bureau, Inc., her American managers. Miss Ivogun sang in Ariadne two other times, in response to repeated demands, and she has become a popular favorite with British opera goers.

The day after her appearance in Ariadne the first time, she received a telegram from her mother in Munich, who heard her famous daughter make her successful debut from her home in Bavaria, listening to the London opera via the radio, the Covent Garden music being broadcasted the night Miss Ivogun made her appearance.

### Spalding Engaged for Four New York Symphony Dates

Albert Spalding, who, according to recent dispatches to the New York papers by their Paris correspondents, created something of a sensation recently when he played the new Respighi concerto with Koussevitzky for the first time, has



ALBERT SPALDING

in Paris, with his former pupil, Jennie Skolnik, who recently played a Vieuxtemps concerto there with marked success.  
(Photo by Clarence Lucas.)

been re-engaged for four appearances as soloist with the New York Symphony Orchestra during the coming season.

Mr. Spalding made his American debut with the New York Symphony at Carnegie Hall several seasons ago, and since that time has appeared with them as soloist thirty-six times, which is probably a record for any artist.

### Matzenauer's European Dates

Margaret Matzenauer has been following each success in Europe this spring and summer with another even greater success so that it is difficult to keep up with them. Wherever she has gone she has won great ovations and she has travelled around a great deal. One week she is in Spain and the next in Germany, and the next in Paris again. She may even be in Prague, Budapest, Vienna or San Sebastian. It is hard to keep track. At any rate she will return early in the fall for a season of strenuous work in opera and concert.

To list a few of the appearances which Mme. Matzenauer has made in Europe one should begin with her singing on May 21 for a great reception held in honor of the King and Queen of Spain, at the home of the American Ambassador at Madrid. On May 24 she gave a special concert for the Queen Mother. Previous to this Mme. Matzenauer sang at two festival performances of Parsifal in Hanover, Germany, given Good Friday and Easter Sunday. This was the return of one who left that country a great artist, but there was no comparison, declared the local critics, between the two periods in the career of this remarkable artist, who established instantly the fact that she is quite unique in her field. She sang Fidelio in Bochum (Westphalia), May 3, her next triumphs awaiting her at the Mozart Festival when she was scheduled to sing Dorabella in Così fan Tutte, the Countess in Marriage of Figaro, and Elvira in Don Giovanni, also a series of concerts.

Mme. Matzenauer's plans take her to Berlin, Vienna, Budapest and elsewhere of importance for operatic appearances and then she is going to San Sebastian, Spain, for several concerts.

### Alcock Has No Vacation

Merle Alcock spent a week in Atlantic City after her arduous concert and operatic season before going to Ravinia Park, where she will sing leading contralto roles this summer.

"I am one of the few artists who are not going to Europe this summer, and I am not going simply because I haven't the time. The only vacation I will get will be a short one in September. Then I hope to get a chance to loaf," said Miss Alcock. "I am busier than I have ever been in my life, but I am happier, too, so I have nothing to worry about."

During May, Miss Alcock made a concert tour of some of the Southern cities, visiting some friends in Owensboro, Ky., where she gave a recital. The Messenger, the Owensboro paper, said: "Merle Alcock, operatic contralto of the Metropolitan Opera Company, charmed her audience at the Grand Theater last night with a varied program, including Italian, German, French and English numbers. This was the last of the cycle of three artists' concerts of the year. Mrs. Alcock's voice is rich, warm and lovely, and eclipses any artist of the past year in quality and range. She was gracious with her encores and is a young singer who is proof that America has great artists and America is ready to welcome them. Her program last night was a rare delight to the music-lovers of Owensboro."

### Louise Homer at Lake George

Louise Homer is now resting at her summer home at Bolton Landing, Lake George, New York, and working part of each day on the roles she will assume next fall with the Chicago Civic Opera Company in Chicago, when she appears there once more as guest artist.

Mme. Homer has decided to fill three summer engagements in August. On August 6 she will give a concert at Winona Lake, Ind., on August 8 at Lakeside, Ohio, and August 10 at Chautauqua, Ohio. She will then return to Lake George for the remainder of the summer. Her daughter, Louise Homer Stires, who is planning an extensive concert season next fall, is also at Bolton Landing for the summer. The Homers already have a large number of engagements for next season in separate recitals and also in the very popular joint recitals of the distinguished mother and her gifted daughter.

**MME. LESCHETIZKY INTERVIEWED IN HER PARIS STUDIO**

Paris, June 3.—Marie Gabrielle Leschetizky, who will make an extended tour of America in the late fall, has just returned from her latest tour in Switzerland, Belgium and London, where she was greeted everywhere with an almost overwhelming success.

Although her concert in London had scarcely any previous publicity, the hall was packed with an appreciative audience, which listened enthralled especially by her rendering of Cesar Franck, Liszt and Granados. She played with an exquisite tone which she colored most effectively. It was regrettable that this concert was given just before the state visit of the Queen of Roumania, who would certainly have been there, as she has expressed herself an admirer of Mme. Leschetizky, having given her a personal gift of her photograph and many invitations to see her.

Interviewed in her Paris home on her return, Mme. Leschetizky confessed herself amused at the various criticisms she had read concerning her last tour. Some of the press notices insisted that modern music was admirably suited to her style, while others were positive that she excelled in the old masters. Although the rendering of Chopin has become tradition in her family, she is so essentially international in her outlook that it would be impossible for her to adhere strictly to any one style of music.

"Music," she said, "is like life: there is no limit to its expression."

However, she admitted that she adored Debussy, whose works, press critics say, she interprets with a sonority which is so lacking among French performers. Spanish music also makes a strong appeal to her, chiefly because she finds in it a richness of coloring and a delightful peculiarity of rhythm. She has that innate Polish sense of rhythm, which is one of her most fortunate gifts.

The writer asked what Mme. Leschetizky thought of music in Paris and Parisian audiences in general. She assured the interviewer that the public in Paris is by no means unmusical. It is merely, she said, a question of a different attitude. On the contrary, she continued, the few really great artists in Paris she considered among the best in the whole world. London, she said, is very conservative, and concert audiences there never tire of their favorite old masters, while Paris is constantly hungry for new compositions and adores modern music. "Music appeals to their intelligence," Mme. Leschetizky declared, "and they appreciate the finest of finished technique."

Mme. Leschetizky has been the recipient of many unique honors in Paris. She is a member of the American Women's Club, where she gave a recital a short time ago with enormous success. A well known music critic who happened to hear her play on this occasion remarked that "she would be willing to give a year of her life to be able to play

the fascinating Goyescas of Granados as Mme. Leschetizky played them on that occasion."

Mme. Leschetizky was recently the only pianist invited to an assembly of modern musicians, the "Institut modern de violin," which was inaugurated by Suzanne Joachim Chaigneau (daughter-in-law of the great Joachim) and aided by the well known Russian violinist, Albert Zarosy. This assembly is to be the headquarters of violinists in Paris.



MARIE GABRIELLE LESCHETIZKY,  
widow of the famous teacher, surrounded by her own pupils in her Paris studio, where  
she is carrying on the work and traditions of her husband. Mme. Leschetizky is  
planning to visit the United States in the fall. Note the copy of the MUSICAL  
COURIER on the piano. (Photo © Abel, Paris.)

In Paris the most cultured and refined music is heard not in the concert hall but in private salons which unfortunately are limited to the favored few. Mme. Leschetizky's artistic apartment in Paris, on the edge of the Bois, has become a favorite center for the cream, not only of musical Paris, but of artistic, literary and scientific Paris. Here one meets such artists as Alexander Brailowsky, Friedman and Benno Moiseiwitsch, and many well known singers and instrumentalists. Her keen interest in science has also drawn such men as Urbain, the great authority on chemistry, and many of the world's free thinkers, such as Stenez and other celebrities.

During the height of his fame in Vienna, Prof. Lesche-

tizky held musical evenings every alternate Wednesday, and his wife, realizing the importance of carrying on the name and artistic tradition of Vienna, still continues this in Paris.

Asked why she came here, she spoke warmly of it being an ideal atmosphere for her school. Paris appeals to her from many aspects. Her early education in a French convent gave her a groundwork of French culture, and thus Molire, Corneille and Victor Hugo, and the whole atmosphere and spirit of France have been familiar to her from childhood.

Mme. Leschetizky spoke briefly of her ambitions for the future. She intends to plan a cycle of concerts in her studio, thus extending her salons. For the present she is fully occupied with her pupils. Applications are pouring in daily, she said, especially from America. She hopes shortly to establish a free scholarship for the most talented student she can find.

Another desire she has for the immediate future is to write a book of reminiscences of her husband, what he has done, of his ideals as a musician and his personality as a man. She started this book some time ago, she declared, but now she intends to begin it all over again, this time writing it in English and having various translations made.

Mme. Leschetizky's coming American tour holds many attractions for her. She expects to meet many of her husband's former pupils and "grandpupils," as she laughingly expressed it, and many of her old friends from Vienna.

It is impossible to remain in her presence long without realizing the unique magnetism of her personality. One instinctively feels oneself in the presence not only of a great artist, but also of a highly cultured, deep thinking student of world affairs. She constantly surprises one, in conversation with her, with the wideness of her outlook. She is, moreover, an interesting study in contrasts. She is primarily "vivante" with a quaint, almost childlike naturalness. She seems to radiate an atmosphere of expectation. Particularly noticeable is the poetic beauty of her large, dark eyes, her fascinating smile, and her somewhat restless hands, which seem constantly striving to express her temperament. Several well known artists have attempted to paint her, but without success, the last being such an utter failure that it remains locked up in a closet and is only exhibited when the artist is expected to call! Her face depends so much on her expressions and as these change with such remarkable rapidity, no artist can really do justice to her.

Were one asked to describe Mme. Leschetizky in one word, the only word that could be used with any approximation of appropriateness would be "delightful." Her playing is delightful, she has a delightful speaking voice, and a delightful personality, and when one leaves after talking to

(Continued on page 43)

## "A NEW TENOR"

**"Another notable feature was the singing of a new, young Welsh Tenor, RHYS MORGAN of New York. He sang a group of soli at each session. He has A FLAMING VOICE, VIRILE AND SOARING, and unless all signs fail HE WILL BE THE LEADING WELSH SINGER IN AMERICA within a year or so. His upper note rings and there is plenty "top" and his middle register is warm and rich. The lyric is not in him and there is nothing maudlin about him. WATCH HIM AS HE COMES OVER THE MOUNTAINS."**

—Harvey B. Gaul, *Pittsburgh Post*, June 8, 1924.



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**SCANDINAVIAN CHAMBER  
MUSIC**  
**Folk Songs and Dances**  
By FREDERIK FREDERIKSEN

In these days when chamber music is coming to the fore more and more, the people are beginning to fear less the name as being something altogether too highbrow for them to enjoy. It might be of interest to many to know that besides the wealth of classical chamber music of all the other countries, the Northern countries—such as Sweden, Norway and Denmark, and in these must also be included Finland (which is half Swedish), and Iceland (which is Danish)—have contributed their little share to the already large collection. Of early Swedish chamber music, we have the name of Franz Berweld, born July 23, 1796, who was director of the Conservatory in Stockholm and has contributed trios and string quartets. Emil Sjogren, born June 6, 1853, in Stockholm, who was undoubtedly the most gifted of all Swedish composers, has unfortunately given us, as far as chamber music is concerned, only pianoforte and violin sonatas (four altogether), of which No. 1 in G minor and No. 2 in E minor are master works—the second one, in E minor, was introduced to this country for the first time by the writer and Mrs. Frederiksen in 1906. If Sjogren had produced something for a larger combination of chamber music, there is no doubt that we should have had some valuable additions to the literature. Nor has Hugo Alfvén, director of music at the University of Upsala, given us any other form of chamber music but sonatas for violin and piano, yet it is greatly to be hoped that in the near future we shall have some larger form of chamber music from this greatly gifted composer. Wilhelm Stenhammar, conductor of the opera in Stockholm, has produced four string quartets and sonatas for piano and violin. Wilhelm Petersson-Berger, critic in Stockholm, has written a number of

chamber music compositions. One of the younger and modern composers of Sweden, who has been called the "tonal poet of the North," is Ture Rangstrom (at present conductor of the Gothenburg Symphony Orchestra). This composer has written a good deal of chamber music, of which a string quartet may be particularly mentioned. Another composer of Sweden, Kurt Atterberg, has contributed quite a number of chamber music works, which have been successfully given in several countries in Europe and some of which will be heard in this country next season for the first time. Among the Swedish contributors of chamber music must also be mentioned, although he is a Finn, the well known Jean Sibelius, who has composed a string quartet and a piano quintet.

Of Norwegian composers there are several. First and foremost is Edward Grieg, represented by sonatas for pianoforte and violin, and string quartets. Johan Severin Svendsen has given us his celebrated op. 1 string quartet and string quintet with two cellos and his wonderful octet. Christian Sinding is represented by his pianoforte and violin sonatas, string quartets and pianoforte quintet. Hjalmer Borgstrom, a remarkable composer of Norway, has written chamber music sonatas for piano and violin, and string quartets. Johan Halvorsen, fellow student at Leipzig Conservatory with the writer, has given to chamber music a very interesting suite for piano and violin, as well as the extraordinarily interesting Passacaglia and Sarabanda, con Variazioni, for violin and viola. The former was played for the first time in Chicago by the writer and Mr. Diestel.

Denmark's most distinguished composer, Niels Gade, born in Copenhagen, February 22, 1817, has composed a considerable amount of chamber music in the form of violin and pianoforte sonatas, trios and quartets, and the celebrated octet for strings. Carl Nielsen, of Copenhagen, born 1865, has contributed several string quartets and sonatas for piano and violin, and Theodore Otterstrom, another Danish composer, living in Chicago, has produced sonatas for piano and violin and a pianoforte quintet. The Scandinavians love the nature of their individual countries. The Swede loves the pinewoods, lakes and rivers, and the northern snow-capped mountains. The Norwegians must have their dells and vegetated mountains, and the Dane his wheatfields and forests of oak and beech. All of this wonderful nature with the northern mythology and legends, or Sagas as they are called, have influenced the folk songs and folk dances. The Swedish folksongs as a rule are like the people, either sad in a minor key, or very gay. The Norwegian folksongs and dances are more in a major key, and lively, although in some cases they are also in a minor key, and sad. The Danish folksongs are mostly in a happy mood, like the Dane himself, generally singing at his work. To Denmark must also be added the folksongs and dances of Iceland, a Danish possession, near Greenland. Steen Svembjornsson, of Rjukavik, capital of Iceland, has collected and arranged a book of Icelandic melodies and dances, which is in my possession, and he has also arranged an Icelandic cradle song and dance for string quartet, which will be used by the Chicago Scandinavian String Quartet on its programs next season. The Icelandic songs and dances are most characteristic and quaint, as are also some of the Finnish and Swedish songs. Norway's earliest tunes are the warriors' song melodies, very simple, yet in many cases melodic and beautiful. A good many of these folksongs and dances are being, and some have been, arranged by Sigvard Hofland, a Norwegian composer of Chicago, and a number of them were performed recently by the Chicago Scandinavian String Quartet.

really explained by proclaiming young Danenberg a genius. It is, indeed, almost uncanny that a mere babe should be able to present a program of no fewer than thirty-one items, any one of which would be considered an excellent performance if rendered by a child of twice his years. The memorizing of a group of eight works by such composers as Beethoven, Massenet, Rheinhold, Poldini, Heller, Kroeger, Henry Holden Huss and Virgil, playing without prompting, memorizing not only their sequence but the intricacies of the actual works themselves, would reflect credit on a pianist of mature years. That Master Danenberg should be able to acquire himself in such a capable manner is astounding; that his baby fingers should be able to execute such a difficult composition as Beethoven's variations in G, or the scherzino by Moszkowski is almost passing human comprehension. One does not, of course, expect to find soulful playing by such a tiny tot; this will come later if the child's genius develops. But that he should memorize such a series of classical pieces and show such a conception of time-values as he did both in his individual work and in the seven numbers for two pianos in conjunction with his father, is really altogether remarkable."

The recital was a great success and later the youngster appeared with equal favor in Macau on March 23, and in Canton on April 6.

The Hongkong Daily Press in reporting the recital of Prof. Danenberg's pupils at St. Andrew's Hall, Hongkong, on February 18, commented in part: "Prof. Danenberg's pupils gave their tenth annual pianoforte recital at the City Hall last evening, and the unstinted applause with which the large and appreciative audience present rewarded the various items showed that the program was thoroughly enjoyed."

**Mannes School Students Attend Fauré Celebrations**

Gabriel Fauré, whose eightieth birthday was celebrated throughout France during May, had hearings of his compositions on almost every one of the exceptionally numerous programs presented, in connection with the VIII Olympiade, in Paris in May. On the anniversary of the noted French composer's birthday, the newspapers published first-page pictures of Fauré, biographical accounts of his life and studies of his principal works. The pianists from the David Mannes Music School, who prepared during the winter in New York a number of Fauré's compositions for performance at the Cortot classes in Paris which they are attending, were present at several concerts devoted chiefly to the French composer's music, notably that given by Mengelberg, the Concertgebouw Orchestra and the Toonkunst Choirs from Amsterdam, on which occasion the Requiem was given. The New York pianists also heard Cortot's performance of the Theme and Variations (given by the students at the final class lesson) at the concluding recital of his series of ten. The French composer's Prométhée was presented at the Théâtre des Champs-Elysées early in the month, the Conservatoire Orchestra played Pelléas et Mélisande, performances of Pénélope and Masques and Bergamasques took place at the Opéra-Comique, two performances of the Sonata for violin and piano were given within a week of each other, the churches gave his religious music, and many of the shorter works for piano and for voice were heard throughout the month.

The Paris musical month for May brought half a dozen important visiting organizations to the Théâtre des Champs-Elysées, where the Grand Season of Art of the VIII Olympiade is centering through May, June and July. Walter Damrosch conducting a Beethoven Cycle, Willem Mengelberg conducting several programs, Pablo Casals with his Barcelona Orchestra, the Opera of Vienna giving a Mozart Festival, the Ballet Russe bringing much new French, Russian and Spanish music, Georges Enesco conducting a program of Roumanian music, programs of Latin-American compositions, were among the events of the month. The Mannes School students heard the two performances of the Ninth Symphony (commemorating the first hearing of May 7, 1824), the first given by Mengelberg and his Amsterdam organizations and the second given by Damrosch and French organizations.

June brings to the Théâtre, as part of the Grand Season, the continuation of the Vienna Opera's festival and another Mozart series to include as artists Mmes. Matzenauer, Delanois and Ganna Walska and George Meader.

The New York pianists are attending all of M. Cortot's public appearances, which are numerous, as orchestral soloist and as recitalist, and which will include recitals with Pablo Casals and Jacques Thibaud in June.

**Mérö "Greatest Pianist of Spartanburg Festivals"**

Shortly after Yolanda Mérö appeared at the Spartanburg Festival, her managers, Haensel & Jones, were in receipt of an enthusiastic letter of appreciation from Dr. Frederick W. Wodell, director of the festival, of which the popular pianist is justly proud. "Yolanda Mérö made perhaps the greatest success here of any pianist who has appeared in the twenty-nine years of the history of the Spartanburg Music Festival (the letter read). She is not only one of the best, if not the best, woman pianists now before our public, but to our mind one of the best of pianists anywhere to be found."

**Nampa, Idaho, Applauds Ethelynde Smith**

Ethelynde Smith, soprano, recently gave a recital in Nampa, Idaho, under the auspices of the Professional and Business Woman's Club. A large and enthusiastic audience enjoyed her singing so much that several encores were demanded. In fact, Miss Smith was so well received that she will make several appearances in that vicinity next season.

**Sundelius to Sing in Lock Haven**

Contracts have just been signed for a recital in Lock Haven, Pa., by Marie Sundelius next season. The popular Metropolitan soprano recently sang at the three-day Diamond Jubilee of the North American Singers' Association in Chicago, taking part in all three performances.

**Three Richmond Dates for Gray-Lhevinne**

Richmond, Ind., is planning for three Gray-Lhevinne recitals next October, if the schedule can be made to fit.



MASTER EMIL CHARLES DANENBERG

Andrew's Hall, under the patronage of Lady Stubbs. One of the papers commented as follows:

"Curiosity probably accounted for part of the large audience which assembled on the occasion of the first public recital by a child of six and a half years, Master Emil Charles Danenberg. If so, the curiosity was quickly dispelled by the feeling of astonishment that prevailed as soon as this tiny tot struck the first chord. . . . It is indeed difficult to describe such a performance, and it can only be

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## FOREIGN NEWS IN BRIEF

## HARRIET VAN EMDEN TO TOUR JAVA.

London, June 2.—Harriet van Emden has just arranged to tour Java and leaves from Genoa on June 4. During the past season Miss van Emden has fulfilled engagements with the Concertgebouw Orchestra of Amsterdam, two with Mengelberg, three with Muck and two with Dapper. Besides this she has also appeared twice with Schneeweiss in Schaneningen and once with him and his Konserforeningen Orchestra in Stockholm, and has given first performances of manuscript songs by Alfredo Casella and Dr. Rudolph Mengelberg.

G. C.

## DETAILS OF ORCHESTRAL ACTIVITIES IN BIRMINGHAM (ENGLAND).

Birmingham, England, June 2.—The following details of concerts by the Birmingham Orchestra, which now has Dr. Adrian C. Boult for official conductor, have just been arranged. Twenty-six Sunday concerts will be given throughout the autumn season, with eight Saturday afternoon symphony concerts, of which two will be conducted by Eugene Goossens and one by Bruno Walter, while six popular Saturday evening concerts and six children's concerts are also scheduled to take place.

G. C.

## DIRK FOCH—SUCCESSOR TO LOEWE.

Vienna, May 24.—Great surprise has been caused in musical circles by the report that Dirk Foch, who made a highly successful Vienna debut last week, has been engaged to direct the Konzertverein concerts next season, in succession to Ferdinand Löwe. At the same time it is learned that probably neither Furtwängler nor Knappertsbusch will resume their activities with the Gesellschaft der Musikfreunde next fall. Furtwängler asked an excessive salary (\$400 a concert, it is rumored), whereupon Knappertsbusch demanded the same sum, which is far more than the society is willing to pay.

P. B.

## "AUSTRIAN CHAMBER SINGERS" AGAIN.

Vienna, May 27.—The much-coveted title of "Imperial and Royal Austrian Chamber Singer" (for the sake of which Caruso once renounced an evening's salary at the Vienna Opera) was abandoned when the Imperial and Royal Court ceased to exist, in 1918. It is now announced that the government will shortly re-establish this title, and that Lotte Lehmann, Berta Kiuring and Hans Duhan, all members of the Staatsoper, will be the first artists to become Republican "Chamber Singers."

P. B.

## WEINGARTNER RE-ENTERS BERLIN OPERATIC FIELD.

Berlin, May 22.—Felix Weingartner's reappearance here as an operatic conductor, after an interval of twenty-six years, was a sensation at the Charlottenburger Opernhaus. He conducted Die Meistersinger, his first operatic appearance here since he left the Royal Opera. The Berliner Tageblatt learns that he has been offered the post of general musical director at Charlottenburg, in succession to Leo Blech, as a result of the tremendous success which he achieved with his conducting of the Wagner work.

R. P.

## VIENNA-BUDAPEST-PRAGUE OPERATIC EXCHANGE.

Vienna, May 28.—A movement is now on foot to bring the company of the Budapest Royal Opera to Vienna next fall for performances of Poldini's opera, Carnaval Wedding, while the ballet of the Vienna Staatsoper is to present Strauss' Schlagobers and Legend of Josef at Budapest. Meanwhile the ballet of the Budapest Opera opened a season at the Johann Strauss Theater, Vienna, last night, with Hashish, a ballet by Henri Berenyi. On May 24, the company from the Czech Opera at Olmütz (Czechoslovakia), reinforced by stars from the Czech National Opera of Prague, opened a Smetana cycle at the Vienna Metropoltheater, with a highly creditable production of The Barbered Bride.

P. B.

## DRESDEN HAS FINE WEATHER.

Dresden, May 31.—An important series of concerts which has had great success here recently is the cycle of Beethoven symphonies given under the direction of Busch, Kutschbach and Striegler, which, in spite of the glorious summer weather, has been crowded.

The Mozart-Verein has also given an all-Mozart program including the little known F minor Fantaisie (originally made to order by the composer when in financial straits, for a mechanical watch or mouth organ), the aria No. Che non Sai Capace, the many technical difficulties of which were brilliantly overcome by Liesel von Schuch of the opera house here. A piano concerto and the Haffner symphony

under the baton of Erich Schneider closed the evening.

Another highly gifted Erich, namely Erich Reichelt, popular both as singer and pianist, had great success at the Oraeske-Feier on May 4 last, at which he sang the Columbus aria exquisitely. An interesting recital was given by Reichelt on May 18, at which were included some Brahms, Loewe and Draeseke, while the rising young pianist, Gerhart Muench, interpreted Scriabin's Poeme Satanique in a soul-stirring fashion, thereby adding greatly to his reputation.

A. I.

## NAUGHTY, NAUGHTY SLEZAK.

Vienna, May 15.—Leo Slezak, the celebrated interpreter of Tamnäuser, is the central figure in a new sort of "Sängerkrieg" which is now being fought in the Vienna courts. The genial Leo is taking the part of the defendant, and Hermann Wiedemann, the Wolfram of the Vienna Opera, that of the plaintiff. It is not a case of rivalry for some fair Elisabeth, however, but a simple suit for libel which Wiedemann is bringing against his celebrated colleague with the proverbial avoritudo. Tamnäuser, it seems, called Wolfram a scoundrel or something similar, in connection with his revelations on the business methods of Carl Lion, sub-director of the Vienna Staatsoper, and since dismissed. The case has been adjourned by the court, and Vienna is keenly looking forward to the coming revival of this "Sängerkrieg."

S.

## Delay in Europe Brings Henry New Dates

Several years ago Harold Henry bought a small chalet in the Bavarian Alps, an ideal spot for a summer vacation. Seeing, however, no possibility of vacationing during this or any summer in the near future, he decided to sell his place. To this end all negotiations were concluded in April, except the final settlement which was to be made a week before May 22, on which date he expected to sail for America. When he went to Bavaria to close the deal, he found that the new financial crises through which the country is passing had made it impossible for the purchasers to complete their payment. As it would take several weeks to put the affair into a shape possible to leave, Mr. Henry cancelled his passage and philosophically settled down to write a new number that he had been planning for some time. In the meantime—a proof, if any is needed, that seeming trials may be disguised blessings—Mr. Henry has been able during the weeks of his delay to book a number of important engagements to be played after his return to Europe early in 1925, not the least gratifying of which is a recital for what is probably the wealthiest Munich organization engaging artists. Mr. Henry will reach New York shortly after the middle of June.

## Mme. Cahier Busy Abroad

Mme. Charles Cahier, the American contralto, who is abroad for the summer, is having a busy time. She will appear by invitation as guest in all four of the opera houses in Berlin. On June 2 she sang, at the festival at Prague, the solo role in Ernest Bloch's Twenty-Second Psalm, given under the direction of Schulz-Dornberg. Bruno Walter has also invited Mme. Cahier to sing under his direction at the Wagner Festival at London if she can arrange to free herself from engagements in Berlin and Vienna. Mme. Cahier recently made a change in her European management, which will hereafter be under the personal direction of Jacques Mahler of Berlin, the well known impresario.

## Daniel Mayer Books New Courses

The Daniel Mayer office has recently booked courses in Oswego, N. Y., and Wooster, Ohio. In the former city the course will consist of Dusolina Giannini, Rafaelo Diaz, the Letz Quartet and Olive Nevin with Harold Milligan. In Wooster, Ohio, the course will include Mischa Levitzki, Josephine Lucchese and Royal Dadman.



MEMBERS OF THE FACULTY OF THE CLEVELAND INSTITUTE OF MUSIC.

who will spend the summer abroad, are photographed here in front of the school building just before leaving for New York. Left to right they are: Carlton Cooley, Beryl Rubinstein, Roger Sessions, Victor de Gomez, Ruth Edwards, Andre de Ribaupierre, and Dorothy Price.

## Cleveland Institute Faculty Scatters

The enterprising West was quick to act when the Cleveland Institute of Music made the announcement that there would be no summer session this year. Ada Clement, well known pianist and teacher of San Francisco, invited Ernest Bloch, director of the Institute and one of the foremost educators in the music world, to conduct a master course at the San Francisco Conservatory of Music.

The course will consist of twenty-five two-hour lessons, given on Mondays and Fridays from June 23 to July 25. The first pupils to enroll in the class were Mr. and Mrs. Alfred Hertz. Mr. Hertz is conductor of the San Francisco Orchestra.

"The course," according to Mr. Bloch, "is designed especially to help the teacher and the student to acquire a method for application in his own musical work, whether it be teaching, interpretation or composition. Emphasis will be laid on the study of masterpieces and on aiding the student to develop his own powers and musical resources."

The San Francisco School has received commendation and praise for its enterprise in securing Mr. Bloch for the summer course from such well known musicians as Harold Bauer, Artur Bodansky, Leopold Stokowski and Ossip Gabrilowitsch.

With the close of the Cleveland School for the summer months there has been a great exodus from the Institute, nearly all the teaching staff departing at once for Europe or their own homes in this country. The eight members of the faculty who were scheduled to go to Europe are Ruth Edwards, Dorothy Price, Roger Sessions, Beryl Rubinstein, Andre de Ribaupierre, Victor de Gomez, Carlton Cooley and Nathan Fryer.

Ernest Bloch left for San Francisco on June 10, and Rebecca Haight of the cello department, has already started for her home in San Francisco.

Mr. de Ribaupierre will not have a summer of entire rest, for he is taking three of his pupils with him for summer instruction. He goes to his home in Clarendon, on Lake Geneva, Switzerland, and he expects to go to Belgium to see Eugene Ysaye, his teacher. Virginia Miley of Youngstown and Douglas Reeder of Lorain will study with him this summer, and he is also taking Jacob Kaz, the thirteen-year-old violinist, who won the state music contest. D. R.

## Münz Gives Private Recital at Tokyo Legation

While in Tokyo, Mieczyslaw Münz gave a short private recital at the Polish legation. Among the guests were prominent members of the Diplomatic Corps and the Foreign Office.

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Enrica Clay Dillon has established herself firmly in New York music life by means of the development of a practical theory of the relationship between drama and music. She calls it the fusion of action and music, and applies it to opera, to song, to pantomime, to the art of the actor.

It is one of those simple things that is so simple that one wonders it has not been thought of before, yet so complex that only an expert can apply it successfully, and it can be taught only after long experience such as Miss Dillon has enjoyed by reason of her association with some of the leading voice teachers of the city.

Miss Dillon has a great big studio, designed, apparently, to satisfy the needs of painter or sculptor, with a north light such as workers in the plastic arts demand, and a high ceiling. It is unusually well adapted to such teaching as Miss Dillon. It gives ample scope for action and room for vocal expression, and gives the impression of a hall rather than a room.

In this studio Miss Dillon has brought her pupils together in actual operatic performances, and has so effectively trained them under conditions similar to those found in real theaters that on several occasions they have subsequently appeared before theater and opera audiences with such ample routine that it would never be suspected that they were not old timers with years of footlight training back of them.

This answers the question, so often asked, of the possibility of getting stage routine in America. It evidently can be done since Miss Dillon is doing it. Among her pupils who are demonstrating their pronounced ability are Mildred Seba, a Witherspoon pupil, who is said to possess marked talent; Mary Craig, another Witherspoon pupil, who has played with marked success in *Butterfly*; Kathryn Meisle, of the Chicago Opera, a Brady pupil; Eleanor Kiñzi, Edward Laholin, Sybil Richardson and Robert Steel, all of



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**ENRICA CLAY DILLON**

them Brady pupils, who have got their dramatic coaching in the Dillon studio and have won immediate success in European appearances. *Butterfly* has been given in the Dillon studio with full cast of Witherspoon pupils.

In addition to all this Miss Dillon has organized a society known as the Opera Players; has given performances with the Washington Opera Company, Washington, D. C., of Carmen, *Butterfly*, Tales of Hoffman, Aida, and Samson and Delilah, where she was entirely responsible for the stage direction, and gave a pantomime with the Players at Bridgeport, Conn., June 16.

The object of the Players is to carry out permanently the principles which Miss Dillon stands for—a sort of Theater Guild applied to opera, or a permanent company working

together towards an ideal. The selection of artists as members goes forward slowly, for the simple reason that Miss Dillon will only permit those to become members who convince her of their real artistic worth. Thus, out of 125 applicants so far only ten have been found acceptable. This means keeping up the standard, which is, after all, the only way art can ever arrive at anything worth while. The members are guaranteed fifteen performances during each season, and it is confidently expected that the number of performances will greatly exceed this number. The advisory board is as follows: Paul Althouse, William M. Clark, Susan Hawley Davis, George Fischer, Mrs. John W. Garret, Fiske Kimball, Carolina Lazzari, Alexander Low, Edith Mason, Helen Mencken, Emma Mills, Arthur Nasen, William Lyon Phelps, J. Ernest Richards, Jesse Spalding, Marie Sundelin, Deems Taylor, Mrs. Reinold Werrenrath, Clarence Whitehill, and William Henderson Woolverton.

**Goldman Band Concert at City Hall**

On Tuesday noon, June 10, a concert tendered to Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim was given on the steps of City Hall, New York. The performance was under the auspices of the Mayor Hylan's People's Concert Series. In addition to the playing of the Goldman Band of sixty musicians, Cecil Arden, mezzo-soprano of the Metropolitan Opera Company, sang *Mon Coeur s'ouvre à ta voix*, from *Samson and Dalila* (Saint-Saëns). Her artistic singing was rewarded with thunderous applause, which necessitated giving an encore, an aria from *Carmen* (Bizet). Mayor Hylan presented the popular singer with a huge bouquet of American Beauty roses.

The Goldman Band, under rendered very effectively the March Solemnelle (Tschaikowski), overture to *Mignon* (Thomas), excerpts from *Lohengrin* (Wagner), Hungarian Rhapsody No. 11 (Liszt) and March *The Pioneer* (Edwin Franko Goldman), and for an encore Mr. Goldman's popular march, *Liberty Bells*. Waino Kauppi, cornet soloist, contributed the fantasia on *Carnival of Venice* (H. L. Clarke).

Following the *Lohengrin* number, policemen carrying huge silken flags of the City of New York, marched to the Esplanade. Mayor Hylan delivered a short address and then presented the flags to Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim in recognition of their public spirited generosity as the contributors of the Goldman Band concerts for sixty evenings on the Mall in Central Park. In the absence of Mr. and Mrs. Murry Guggenheim, who are in Europe, the flag was accepted in their behalf by their son, Edmund Guggenheim.

Daniel Guggenheim, in accepting the flags, thanked the Mayor and citizens for the honor bestowed.

**Atlanta Graduates in Perfield System**

The graduating recital of the Effa Ellis Perfield's creative music class of Adelia Inman Morgan, of Atlanta, Ga., assisted by the baby class and Laura Troutman, accompanist, was held at Steinway Hall, that city, on the afternoon of May 15. The program follows: Piano—Little Boy Blue (Martin), Teeter Totter (Perfield), Master Dan MacIntyre; bird calls—Lois Hunter, of the baby class; piano—Ding Dong Bell (Gaynor), Apple Trees (Gaynor), Floating (Perfield), Echo (Perfield), Beverly Rogers; piano—The Rocking Chair (Gaynor), Floating (Perfield), Echo (Perfield), Ringing (Perfield), Anne McKenzie Dargan; piano—Apple Trees (Gaynor), Floating (Perfield), Master Remus Harris; songs—The Indigo Pansy (Perfield), The Eagle (Perfield), class; piano—May Time Bells (Gaynor), Floating (Perfield), Echo (Perfield), Ringing (Perfield), Helen Dargan Lowndes; piano—The Robin (Gaynor), The Hill (Gaynor), Dance Lightly (Gaynor), Eskimo Lullabye (Gaynor), Tag (Perfield), Frances Anne Dunne. Awarding of diplomas.

**Allda Ott Prigge Heard in Recital**

Allda Ott Prigge, an artist pupil of Emma A. Dambmann, gave a song recital at the Bergen Reformed Church, Jersey City, N. J., June 6. Miss Prigge is the possessor of a rich, deep contralto voice of sympathetic quality, and her skillful and artistic handling of it bespeaks excellent training. Beginning with an aria from *Les Huguenots*, rendered with dramatic effect, Miss Prigge's program included songs in German, French, Italian and English. Her German group was particularly pleasing, the songs being given with sympathetic expression. In the various languages Miss Prigge's enunciation was admirable. Her interpretations showed



**FRANCES PERALTA,**

*Metropolitan Opera soprano, who will sing Carmen for the first time at the Polo Grounds on Thursday evening, June 19. (Photo © Mishkin.)*

careful study and her tones were well produced. Lilly Strickland's *Mah Lindy Lou* and K. Vannah's *Cradle Song* met with special favor. Other numbers in the English group were by La Forge, MacDowell, W. K. Elliott, G. H. Clutsam, H. T. Burleigh, Harriet Ware, J. McGill and H. Clough-Leighter. Miss Prigge's artistic style, beautifully colored tones, sincerity of expression and clear diction, as well as her charming personality, won a hearty response from the large audience, and the spontaneous applause brought several encores. Mme. Dambmann, who was very proud of her pupil's success, presented her with a string of pearls. Many lovely bouquets were also bestowed upon the young artist.

Miss Prigge was assisted by Lucille Blabe, pianist, who was also a very efficient accompanist. Her solo numbers were Gluck's *Ballet des Ombres Heureuses* and Cyril Scott's *Lento*, played with good style and feeling. Grainger's *Country Dance*, rendered with gay spirit and rhythm, was also well received as an encore.

**Mittell Pupil Enjoyed**

Philip Mittell, New York violin pedagogue, presented Joachim Chassman, one of his artist-pupils, in an informal recital on May 29 at the Van Dyke Studios, New York.

Mr. Chassman, who has reached a point of marked perfection in the art of violin playing, solely under the capable guidance of Mr. Mittell, delighted the large audience by his musically interpretation, beautiful tone, reliable technic and impeccable intonation. His program contained: sonata in A major, Handel; concerto op. 35 (first movement), Tschaikowsky; Slavonic Dance, Dvorak-Kreisler; Guitare Moszkowski; Ave Maria, Schubert-Wilhelmj; Moto Perpetuo, Burleigh, and Zigeunerweisen, Sarasate. He was ably accompanied by Samuel Jospe.

**Dudley Buck Artist Well Received**

Adelaide De Loca, mezzo, an artist pupil of Dudley Buck, scored a great success when she appeared recently in concert at the Forest Hills Inn. She is the possessor of a rich mezzo voice and is an artist of unusual ability. In reviewing the concert for the Forest Hills-Kew Gardens Post, the critic of that paper stated that she sings with feeling and intelligence and that her varied program gave ample opportunity for the display of her beautiful voice, especially the group of her native Italian songs, classic songs that are heard all too infrequently these days.

**Rose Florence Pupils Well Received**

Rose Florence's pupils have been singing in California with much success. During Music Week, Martha Jalava appeared at the Auditorium in San Francisco, and Redfern Mason, the critic, said: "She sang with rare beauty of expression and was applauded to the echo." Another pupil, Leonore Keithley, recently sang at the Century Club and made a decided hit. The girls were invited to sing again over the KPO radio on June 5.

**Metropolitan Artists Motor to Ravinia**

Armand Tokatyan, Gennaro Papi and Frank Wemker left New York on Monday, July 9, bound for Ravinia Park, Ill., in Mr. Tokatyan's new Buick.

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## CINCINNATI NOTES

Cincinnati, Ohio, June 8.—A unique musical was enjoyed on May 30 in Conservatory Hall of the Cincinnati Conservatory of Music, when a song recital was given in costume by Kathryn Reece, pupil of John Hoffmann and a member of the junior faculty. The initial scene was a French group of the Marie Antoinette period, followed by a Russian feature, terminating with the aria, *A Fors e Lui*, from *Traviata*, in which she was assisted by Harry Nolte, tenor. Alfred Hughes, violinist, pupil of Prof. Bare, played a number of solos. Mrs. Thomie Prewett Williams provided accompaniments for both performers.

Saidee McAllister won the Frederic Shaler Evans prize in the contest for artistic piano playing held at Conservatory Hall on June 2. Miss McAllister is a pupil of Dr. Karl Lisznewski.

Pupils of Rose Gore Rockwell were heard in a recital including scenes from operas, on June 4, in the Woman's Club Auditorium.

Emily Seitz appeared in her graduation recital on May 31 at Library Hall, Norwood. She is a student at the Norwood Conservatory of Music.

Henry C. Lerch presented a number of his students in recital at his studio on May 26.

A number of pupils of Helen L. Meyers, an advanced student of the Cincinnati Conservatory of Music, were heard in recital on June 4 at the Elmwood Place School Auditorium.

An interesting report was made by Mrs. Clarence Boyer in connection with the music convention at Toledo, O., on May 27, when a *Tableaux Chantantes* was presented at the Norwood Musical Club, at the Williams Avenue School.

A piano recital was given on June 5 by pupils of Gertrude F. Butz at the Norwood Library Auditorium.

Pupils from the class of Ella Purdy were heard in recital, on May 29, at the Church of the Epiphany, Walnut Hills.

There was an enjoyable piano recital given by the pupils of Zelda Grusd, on June 2, at the Norwood Library Hall.

Four recitals were given on June 5 by the Wyoming Institute of Musical Art, John Carlyle Davis, director.

A violin recital of the advanced pupils of Robert Perutz was held on June 2, when an attractive program was rendered by talented students.

The Clifton Music Club held a pleasant meeting on June 3, when a talk on *The Seasons in Poetry and Music* was made by Mrs. Augustus O. Palm. A number of musical selections made up the remainder of the program.

A number of piano pupils from the class of Albino Gorno were heard in the Odeon on June 4, when they were assisted by vocal pupils of Giacinto Gorno.

Stanley Erhardt, tenor, who is a pupil of Giacinto Gorno, has accepted a position as soloist at the First English Lutheran Church.

Pupils from the advanced class of Mary Venable, of the College of Music, were heard in recital on June 5, in the College Auditorium.

Minnie Leah Noble, pupil of Frederic Shaler Evans, appeared in her graduating recital on June 3 in Conservatory Hall. She is a member of the junior faculty of the Conservatory, being also a well known singer, having studied under Dan Beddoe.

Margaret Quinn Finney, a member of the College of Music faculty and head of the piano and theory department of Glendale College, presented her pupils in a piano recital at Glendale School Concert Hall on May 30.

Ralph Thomas, tenor, has been gaining success in opera in Italy. He is returning to America where he will conduct a master class during the summer at the Dayton (Ohio) Conservatory of Music.

William Naylor, a pupil of Madame Lisznewski, was heard in a recital on June 5 in Conservatory Hall.

A piano recital was given on June 4 at the Terrace Park Community House by Lulu Odome, a pupil of Hugo Sederberg of the Cincinnati Conservatory of Music. She was assisted by La Vergne Sims, soprano, pupil of Mme. Reiner.

Mattile Lloyd gave a piano recital on June 5 in Conservatory Hall. She is a pupil of Leo Paalz.

Arthur Chandler, Jr., an advanced pupil of Albino Gorno, was heard in recital on June 4 in the Odeon. He is organist at the Capital Theater, having studied under Lillian Arkell Rixford.

Elinor Drier, soprano, gave a recital on June 3 for the Shepherd in Odd Fellows Temple. She is a pupil of Giacinto Gorno.

A joint recital was given by pupils of Mary Towsley Pfau and Thomie Prewett Williams on May 31 in Conservatory Hall.

Pupils of Otilie Reiniger were heard in a violin recital at the Cincinnati Conservatory of Music on June 4.

Students from the classes of the following were heard on May 31, at the Cincinnati Conservatory of Music: Robert Perutz, Thomas James Kelly, Prof. Bare, Margaret Spaulding and Dr. Karl Lisznewski.

Margaret Beatty Lafferty, a piano pupil of Jean Verd, appeared in recital on May 31 in Conservatory Hall.

W. W.

## Althouse-Middleton Popularity Grows

Ever since the day, not so very long ago, that Paul Althouse and Arthur Middleton gave their first joint recital, the popularity of this combination, "the Damon and Pythias of the singing world," as they have been called, has con-

tinued to grow. Almost all the available time for them is now devoted to joint appearances. Contracts have just been signed for them for Schenectady, N. Y., on October 28, making the sixth joint appearance already contracted for during that month, at Casper, Wyo.; Fargo, N. D.; Hibbing, Minn.; Winnipeg, Can.; St. Louis, Mo., and Schenectady as stated above.

Their program includes both individual groups and duets, which their long experience and a naturally harmonious blending of voices have made one of the features of the program.

## Work of Musicians' Fund of America, Inc.

The Musicians' Fund of America, Inc., Mrs. Lee Schweiger, president, held its last board meeting of the season at the Hotel Chase, when the following members were present: Mrs. J. Goodwin, Alice Pettingill, Mrs. Edward Sicher, Mrs. M. F. Ruler, Mrs. J. L. Bowring, Mrs. Walter G. Langbein, Mrs. Ida S. Dorsey, Bertha Donnelly, Ross B. Price, Mrs. Robert A. Crabb, Mrs. Charles B. Spicer and Mrs. Frank Alsberg. The organization was honored by the presence of one of its honorary vice-presidents, Mr. Frank Geeks, president of the St. Louis Musicians' Mutual Benefit Association, who manifested keen interest in and approval of the worthy objects of the fund, and the methods employed for its advancement.

The morning session was given over to the business of the organization, which included reports of the philanthropic work done during the season, namely the concert given for the benefit of Mme. L'Allemand and her gifted son, which netted a goodly sum for them; the final disposition of the Rolker case, which ended in the safe return of Edward X. Rolker, a former prominent vocal teacher, who was found starving here some months ago, to his home in California through the efforts of the emergency division of the Musicians' Fund, Mrs. George J. Dietz, chairman. Many minor cases were also reported, for which immediate relief was given, and constant new appeals are also being received which are receiving immediate attention.

Report from the chairman of tickets (Mrs. Walter G. Langbein) of the April 22 card party at the Chase Hotel

many ways toward the success of the recent campaign and this worthy cause in general.

## MUSICAL DINNER IS TENDERED MAYOR HYLAN

Chamberlain Berolzheimer Gives Lucullan Feast for Chief Executive—New Plans for Music and Art Center Announced

On Tuesday evening, June 11, City Chamberlain Berolzheimer gave a dinner to Mayor Hylan at the Waldorf-Astoria, and as far as decorations and menu were concerned, it was the most sumptuous entertainment ever provided by the host, whose hospitality always has been regarded as princely in this town.

The immense dining room had been transformed into a park and gardens, with every semblance of an outdoors effect. The elaborate gardens and fountains were in the center and the tables inclosed the lovely floral display. The walls were covered with greens to represent a grove of oaks, and the roof was an open canopy of Spanish moss through which shone an artificial moon that lighted up a sky of drifting clouds cleverly manipulated through lighting effects. To make the al fresco atmosphere more complete, an imitation thunderstorm took place, and a lady whistler did some truly remarkable bird warblings. Altogether the scene was one of the most beautiful backgrounds that ever graced any dinner given in New York.

The Mayor was surrounded by about 150 invited guests, including Borough President Maurice E. Connolly, City Clerk Michael J. Cruise, Special Deputy Police Commissioner Barron Collier, Public Service Commissioner John H. Delaney, Justice Victor J. Dowling, former Police Commissioner William J. Flynn, Justice Charles A. Guy, William Randolph Hearst, David Hirshfeld, Murray Hubert, (President of the Board of Aldermen), Chief Inspector William J. Lahey, Representative F. H. LaGuardia, Monsignor Lavelle, Justice Robert J. Wagner, Borough President Julius Miller, Deputy Police Commissioner Harris, Dr. William C. Carl, Adolph Lewisohn, Edwin Franko Goldman, Andres De Segurola, Otto H. Kahn, Leonard Liebling, Prof. Samuel Baldwin, Alexander Lambert, and many other well known persons in musical, financial and political circles.

Speeches were made by Chamberlain Berolzheimer. Judge Burr, Commissioner O'Brien, Dr. Carl (who presented the Mayor with a gold medal, and a scholastic cap and gown, conferred by the Guilmant School) and the Mayor himself. Cecil Arden sang some songs delightfully, and Prof. Baldwin, the organist, played Wagner's Song To the Evening Star.

Many compliments were showered upon the Mayor for the interest which his administration has shown in music, but His Honor modestly transferred the chief credit to Chamberlain Berolzheimer.

The Mayor aroused great enthusiasm when he announced that owing to the antagonism of "professional critics," the plan to erect a Music and Art Center in Central Park had been abandoned, and that a new site was in prospect, comprising the block on Fifty-ninth Street (facing the Park) between Sixth and Seventh Avenues. Mayor Hylan also divulged the news that several wealthy citizens were ready to erect the buildings provided the city furnishes the funds with which to purchase the ground.

## Last Concert of Cincinnati Conservatory Orchestra

The last concert of the season given by the Cincinnati Conservatory of Music Orchestra, under the able direction of Ralph Lyford, was a notable event in this winter's musical season in Cincinnati. The Conservatory Chorus, also under the direction of Mr. Lyford, participated in this event and sang several beautiful scenes from Grieg's dramatic tone poem, *Olaf Trygvasson*, in which the incidental solos were sung by Tecla Richert, a pupil of John A. Hoffmann, Lucy DeYoung, a pupil of Dan Beddoe, and Howard Fulmer, also a Beddoe pupil.

The orchestra opened the evening with the ever popular overture, *Oberon*, by Weber, followed by the *Faust Fantasy* for violin by Gounod-Wieniawski, played by Rubin Phillips, a pupil of Jean ten Have. Lydia Darlington, an artist-pupil of Thomas James Kelly, sang the aria, *Una voce poco fa*, from the *Barber of Seville*, by Rossini, and Webster Taylor, a pupil of Marcia Thalberg, played the concerto in E flat major for pianoforte and orchestra, by Beethoven. Each one of the soloists won the appreciation of the audience and the critics were lavish in their praise of the performance. As is usual with Mr. Lyford undertakes, the concert was well nigh perfect in every detail and was enthusiastically received, proving that with constant inspiration and sincere work on the part of the members of the orchestra is a musical organization of which Cincinnati may well be proud.

## D. P. Grace Hofheimer Plays for Radio

Grace Hofheimer, pianist, and Helen Clark, soprano, played a program on June 5, which was broadcasted from station WEAF.

## Chamlee in Opera and Concert

Mario Chamlee will be heard in concerts in October before his work begins with the Metropolitan Opera Company, and in March, when his season at the opera closes



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**Alexander Bloch to Teach in Placid**

Alexander Bloch, New York violinist and pedagogue, was busy teaching one of his advanced pupils when a representative of the MUSICAL COURIER called at his residence-studio, 422 West 22d Street. The scribe waited a short time, during which period he heard some unusually careful work in the form of explanation and advice. At the termination of the lesson, the writer asked if it was necessary to go into minute details with every student regarding the fine points of the higher art of violin playing, to which Mr. Bloch replied:

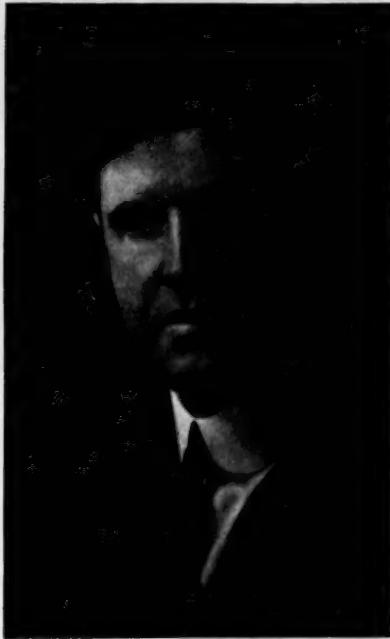
"I hardly think one can be too particular and conscientious. Often it is these very fine points that make the difference between the artist and the violinist. It is most important to develop the faculty of intelligent self-criticism in every pupil. Frequently a pupil is so engrossed in his conception of a piece that he fails to realize how far below his ideal is the actual performance."

"Is your experience as a teacher of long standing?"

"Fairly long," replied Mr. Bloch. "I have been teaching about ten years, and the longer I am at it the more I learn and the greater is my interest. There are always new problems to be met. Each pupil requires individual treatment, consequently routine teaching does not answer. What is good for one may be bad for another. It is important to permit the individuality to develop, to allow liberty but not license. There are certain pedagogic principles, of course, which must be observed and playing must be in good taste, but this does not mean that it should be standardized."

"Where do most of your pupils come from?" I asked.

"From all parts of the country—some from Canada, one from Alaska and a few from Europe. Teaching is very



ALEXANDER BLOCH

similar to the practice of medicine or law. One success brings another. In the majority of cases, pupils are recommended by others who have studied with me. I like to think, too, that my books have attracted attention."

It is Mr. Bloch's opinion that summer study in a small community has great advantages. The intimate association with the teacher and with other pupils, the healthy surroundings and freedom from social and other distractions are invaluable.

The season which has just closed was one of the most

**MUSICAL COURIER**

successful Mr. Bloch has ever had. During the summer, as heretofore, he goes to Lake Placid in the Adirondacks, where despite the fact that a number of advanced pupils follow him for additional study, he nevertheless finds time for rest and recreation.

M. W.

**More About Tamaki Miura**

Following Tamaki Miura's recent successful appearances in Detroit, Natalie Therese O'Neill wrote the following about the Japanese singer:

"Heard Tamaki Miura, the Japanese opera star, last evening in concert. She sang arias from Madame Butterfly and Boheme. Madame told me of her ascending steps in an unique career.

"Miura sang an Italian opera in Japan before she ever heard the great singers in their roles. Yet she travelled far to Germany to study, for she felt herself destined to sing. War intervened—so she landed in London, unsung and unknown, but with a youthful joyous belief in herself and her ability. Strange as it may sound, her first public appearance was the last appearance of Adelina Patti. The birth of real appreciation of music was born in Miura and she studied valiantly to sing the role of Butterfly in thirty days, ten pages a day memorized.

"Tamaki Miura made her debut as an opera star in London during the war, and she tells of hearing the bomb thrown one-half mile from the theater and her presence of courage to go ahead singing though her heart was quaking. All well for the night, but the next day the dainty little star had an offer from Boston to sing there under contract so she left Europe to fight its horrible battles, and came across the ocean to sing to weary souls her song of love.

"Miura has composed songs for children which are very dainty. One of her concert coats, made in Japan for her, took three months to make with fifteen people working on it.

"Japan may well be proud of this star who makes known to Occidentals that the love of fine music is not a local condition but the yearning of the soul of humanity in its sad struggle to forget the grays. Her soprano voice is beautiful and even brilliant in some roles."

**Thanatopsis on Memorial Program**

Among the compositions which will be presented by the Victor Herbert Orchestra in the memorial program to this great composer at Willow Grove Park on June 24 will be Thanatopsis, a work for chorus and orchestra by N. Lindsay Norden. This composition had its first hearing two years ago, under the direction of the composer, with the Reading Choral Society and the usual orchestra from the Philadelphia Orchestra. The work received considerable favorable comment—in fact, drew an editorial from one of the leading Reading papers. The composition will be sung by the Strawbridge & Clothier Chorus, Dr. Herbert J. Tily, director. Peculiarly enough, the composition had been requested by Dr. Tily for performance long before the news of Herbert's death was received, but the text is especially fitting to this occasion. The work is a meditation for chorus and orchestra and the voices are used as part of the ensemble; and it is quite modern in its harmonic treatment. The choir of the Second Presbyterian Church will assist the Strawbridge & Clothier Chorus at this performance, and Mr. Norden will direct this work.

**Patton Wins Enthusiastic Approval**

Fred Patton appeared at all three performances given by the Halifax Philharmonic Society in Halifax at the recent Music Festival there. It was a return appearance for Mr. Patton, and judging by the newspaper reports added materially to his reputation in the Maritime Provinces. Following are some striking lines from his press notices: "In The Cross of Fire he was truly magnificent." . . . "His wonderful bass was heard with intense delight." . . . "There is something compelling in Mr. Patton's voice, something that reaches the heart and stirs the brain." . . . "Mr. Patton, if possible, is singing even better than before." . . . "Sang, not as if he were just closing a season, but just opening it."

**William Reddick Shows His Versatility**

William Reddick—composer, conductor, pianist, accompanist, teacher, organist and choirmaster of the Central Presbyterian Church—has had a very busy season between all his varied activities. Besides his private lessons, which included not only teaching piano and organ, but also har-



WILLIAM REDDICK

mony and counterpoint, he taught the latter two subjects at the Master Institute of United Arts and also delivered weekly lectures there on History of Music and Appreciation of Music and has been re-engaged next season for the same work. Then as a member of the faculty of the Brooklyn Music School he taught harmony, composition and piano.

During the illness of Arthur Woodruff, the veteran New York choral conductor, Mr. Reddick directed three concerts for him given by the Lyric Club of Newark and one with the Women's Choral Society of Jersey City. The Lyric Club's concert was its fiftieth. Mr. Reddick jumped in at the last minute to make the performance possible and the Newark Evening News said of his work: "William Reddick undoubtedly felt nervous in undertaking a task thrust upon him on the eve of the concert. He did not show that he was in any way perturbed, and directed the performances with a firmness that prevented any hitch in them. As a newcomer in the local concert field he acquitted himself so well that he can count on a hearty welcome hereafter."

Another appearance as conductor was with the University Glee Club, when he led one of his own numbers and was obliged to repeat it. This summer Mr. Reddick is again engaged to teach harmony and counterpoint at Bay View, Michigan, and will leave about the first of July. During the summer he will appear there in joint recital with Arthur Boardman, tenor, and also several times as piano soloist. Some of his New York piano pupils will go along with him, among them J. Fowler Simpson, already beginning to be known through his concert work. Mr. Simpson will give a New York recital in the fall.

Mr. Reddick has found some time to devote to composition. He is now working on a piano sonata.

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## JEANNE GORDON SAYS CAREER IS ALWAYS SECOND TO INTEREST OF LITTLE DAUGHTER

As announced in last week's issue of the MUSICAL COURIER, the custody of her daughter, Jane Trix, was awarded to Jeanne Gordon, the Metropolitan Opera contralto (in private life Mrs. Ralph Trix, formerly of Detroit), by an amendment to the original decree. As a matter of fact, the little girl has always been in Miss Gordon's custody. The following interview, taken from the Detroit News, explains Miss Gordon's position:

"If I felt that I could be of service to my little daughter, in any sense of the word, I am willing to be a laundress, or anything else. A career for which I have worked and struggled for years means much, of course, but a career, when compared with my child, means nothing. My daughter comes first always, and my career only second to her."

So spoke Jeanne Gordon, of the Metropolitan Opera, discussing the action of her husband, Ralph Trix, in reopening the divorce proceedings in Detroit, wherein he had been granted the custody of Jane, so that the child might be returned to the mother. As a matter of fact, little Jane, despite the award of the court, never has been in any other custody save that of her mother. At present she is with Miss Gordon's mother in Toronto, but whenever possible she is with the singer.

"Of course, I would never give up my daughter," continued Miss Gordon, only recently returned from a concert tour, which extended to the Pacific Coast and not recovered entirely from a serious automobile accident near San Francisco.

### HER DAUGHTER FIRST.

"It was all a mistake in the first place—I mean taking Jane away from me technically," Miss Gordon continued. "I never would consent to that. The divorce—that was all right. I was willing; I did run away eight years ago, so I am guilty of desertion. I had good and justifiable reasons, but they do not matter. Mr. Trix and I were good friends during these eight years. I may say we were better friends than when I was his wife."

"Poverty, disappointments, hardships I can endure, but not that. It is unjust, for ever since she came into the world, the life of little Jane has been so closely entwined with mine that to separate us would mean that I must die. Art, fame, accomplishment—they could never take her place. We have been separated temporarily through cruel necessity, but every moment when we could be we were together—in vacations, at my summer home in Peekskill, when I did not have to sing; then in June, mother and I were together. When I went to Paris, Jane was with me. I supervised her schooling and always she has been in the care of my mother. Never did we try to keep her father from her. He has been and is welcome to see her whenever he finds it convenient."

"Eight years ago, I left Detroit. Ever since I was a little girl, I have sung, and even before I was married I had training. To me, singing is a delight, a release from the world. So I determined to make something of myself. It was a struggle. I pawned everything I owned, even my clothes; I sang in movies. One time I was invited out to dinner and I did not even have the nickel car fare. So a friend brought the dinner to me in a paper sack."

"And then I made my debut one Sunday in the Metropolitan. I did not have a gown; a colleague, Frances Peralta, loaned me hers. It was too large and it gaped in the back. From the front, I was beautiful, but had to back off the stage—back off the stage of the Metropolitan. And I wore her shoes, and they were so small that when I went off I had to remove them and walk across the back stage in Peralta's silk stockings."

"Has it been worth while?" she was asked.

"Miss Gordon sighed and closed her eyes slightly.

"I overcame the odds without any help; my home here is pleasant, but now I am only happy when I am working. I cannot stop. I must go on and on."

"And the end?"

"How do I know? I have ambitions, yes. There are two or three things that I want to do. I will not say what they are, nor do I quite know how to express myself, but if the public accepts my interpretations, I will be ready to retire."

"Then she was asked a question that brought a blush. She had declared that she could not go back to Detroit; that her husband's assertion that she had refused to make a home for him was correct; that she never could be any more than a friend to him. So the question was inevitable.

"No," she replied frankly. "There is no one else in my life. My marriage was a mistake, a smash. Perhaps I was married too young. But now, romance for me is in studying and creating roles—music has become my life."

"Then came another question. Miss Gordon is a soloist of the Metropolitan Opera Company. Her profession has but little more, if anything, to offer her. She was asked if she had the choice would she choose a career for her daughter. She did not hesitate. 'No,' she declared, 'that flash again in her eyes. 'What I wish for my daughter is a happy home life.'"

### Mehan Studio Recitals

The first of two studio recitals took place in the Mrs. John Dennis Mehan Studios, Carnegie Hall, New York, on June 9, an invited audience hearing a program given by some of her artist-students. Helen Porter, in child's costume, sang Snow White (fairy tale and song) and also scored a real hit with Mana-Zucca's Big Brown Bear, all this with appropriate action. Jevva Blix's dramatic and rich low tones show in Sappho Ode (Brahms), and perhaps to yet greater effect in Norwegian songs. Dorothy Isabella Johnson (daughter of Ben Johnson, the actor), accompanied by her mother, sang French songs and Burleigh's Didn't It Rain, with pleasant voice and distinct enunciation. Dorothy Reid has the true singer's style and feeling, and sang works by Massenet and Gretchaninoff with excellent expression; she was enthusiastically applauded. Mary Jordan, the well known contralto, now a resident of Texas, was the special guest and sang, to the great enjoyment of all, Dusk in June, written for and dedicated to her by Fay Foster; Deep River, My Heart (Saint-Saëns) and Troubadour Song (The Muletier) by Di Nogero. Her beautiful poise and deep expression were noteworthy, and no less so her encouraging comments on the singing of the young Mehan artist-pupils who preceded her. John Palmer, a guest, gave several pianologs, containing much assorted nonsense, a travesty on grand opera, imitation of Gauthier singing a Stravinsky song, etc.; he aroused howls of laughter, for he is an expert. Three pupils who were to have sung were prevented from appearing on account of illness. They were Marion Chushfield Mets, LeRoy Weil and Samuel Roberts. Anca Seidlova was the highly sympathetic piano accompanist. Refreshments were enjoyed following the recital.

The second recital of the series took place June 16.

### Flonzaley Quartet Wins Praise in England

The Flonzaley Quartet in its most recent English appearances again aroused public and critics to superlative praises. The Westminster Gazette wrote: "The incomparable Flonzaley Quartet, probably the finest of all the great Continental quartets now before the public, played magnificently once again at Wigmore Hall on Saturday afternoon, when, in these days which bring us so little in the way of fine chamber music performances, it was truly a joy to hear them once more. . . . They gave a wonderfully polished performance among other things of Vaughan Williams' quartet in G minor, a graceful tribute to one of our leading composers—who might pray to be always so perfectly interpreted."

The critic of the London Telegraph said, "Although the

Flonzaley Quartet has given us in the past some memorable performances, it is doubtful whether Mr. Betti and his colleagues have ever risen to greater heights than they achieved in the course of the first of two concerts in Wigmore Hall on Saturday afternoon. Finished though this playing was down to the smallest detail, the artistry of it all lay rather in the end than in the means by which it was brought about. . . . The perfect unity of feeling in the work of this quartet was evident enough in the finely-tempered playing of Mozart and Haydn, but it proved of even greater assistance in imparting homogeneity to the complex texture of Vaughan Williams' quartet in G minor."

### Elinore Whittemore Busy All Spring

Elinore Whittemore, the young violinist, has been having quite a busy time of it this spring, even if the musical season is nominally over. A recent appearance was as soloist at the concert of the Bridgewater (Mass.) Normal School Men's Glee Club, when she played two groups of



ELINORE WHITTEMORE

shorter pieces and the first movement from the Lalo Symphonie Espagnole. The best testimony to her success with her audience lies in the fact that she was immediately invited to return for a recital next season. Another recent appearance was at the School of the Sacred Heart, New York, and still another at a concert given by the Women's Society of the Alexander Avenue Baptist Church, on April 23. Just before, there was a concert for the immigrants detained at Ellis Island.

"It was the most touching sight to see all those people of different races, who could not speak to each other, assembled in the great hall, drawn together and moved by the common language of music," said Miss Whittemore. "A number that made a strong impression on them was the Hungarian Dance. After its exciting close, a group of men among the immigrants, doubtless Hungarians, threw their hats in the air, jumped and cheered. But it was Sarasate's arrangement of the Schubert Ave Maria that seemed to impress them most of all."

### Stillman Pupils Give Recital

Pupils of Louis Stillman, well known New York piano pedagogue, were heard in an interesting recital at the Wanamaker Auditorium, June 10. Numbers by Bach, Haydn, Mozart, Chopin, Mendelssohn, Beethoven, Liszt, Moszkowski, Bach-Tausig and Strauss-Evler made up the program. These were played both as solos and in ensemble, from two to six pupils taking part in one composition. For example, the andante of the Mendelssohn scherzo was played by each of three young ladies in turn, then the whole composition was played ensemble by the three. It showed the individual tone coloring of all three, and various differences in detail, with all aiming at and approximating the same result aesthetically. The students all displayed thorough and excellent training.

The program was concluded with the brilliant Strauss-Evler Blue Danube Waltz, played by Amelia Perskin, who displayed excellent technic, firm, clear tone and good rhythmic feeling. Others who participated in the recital were Edith Schiller, Alice Stern, Florence Samuels, Adelaide Shays, Hyman Kurzweil, Kathryn Neuschwander, Rose Meltzer, Leonore Maisel, Sophie Levine, Anna Miller and Violet Schulman.

### Another Ethel Jones Success

Ethel Jones, contralto, sang at the recent May Festival of Milliken University in Decatur. A letter from the director of music concerning her appearance reads, in part: "Everyone is enthusiastic about the work of Ethel Jones and I also wish to compliment her on her splendid singing. I thought her voice fitted exceptionally well into the part and I shall keep her in mind for future oratorio appearances." The Decatur Review of May 6 contained the following: "But the real solo addition to this number was sung by Ethel Jones, the contralto, whose even, rich, warm voice was exquisite throughout and was especially lovely when backed by the full chorus."

### Meisle a Festival Favorite

Kathryn Meisle, contralto of the Chicago Civic Opera Company, has been very much in demand for festival work this season. Her appearance at the Cedar Falls Music Festival on June 20, where she will be heard in an entire recital program, will mark her ninth festival engagement this season. Miss Meisle has already been engaged for two festivals in May, 1925.

## European Success of CARA VERSON PIANIST



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**Some Remembrances of Paris**(From the *Musical Courier Extra*)

To the one who is constantly steeped in "piano talks," that are sometimes interminable, and especially so after a convention of the Chamber of Commerce, one picks up the offerings of one engaged in the piano business with a sense of resistance, and the hope it will soon be something over and forgotten. One's desk may be littered with "copy" that is like food undigested, leaving the taste of rawness, an imperative demand for what will give the mind rest, and then find to his surprise something that brings surcease and rest that is painful in its insistence that here is something that is worth while, a thing of relief and a surprise that such a something should be found unexpectedly, or like a book picked out as the author tells of in his story of *The Legacy of Jacqueline*.

And all this said without the telling what it is that brings such relief to the jaded mind. It is a booklet written by Lionel Tompkins, who is known to many through his connection with The Cable Company, of Chicago. The little collection of stories of Paris is entitled *Vatard and Other Remembrances of Paris*, each little story a gem, with here and there the telling of treasures in the life of Paris that is as manna to one who has read his Paris and not seen it.

These stories are told in an intimate way. They seem the reminiscences that one would hear from an old friend some time, at night, after a dinner, of the Paris here depicted, the light wine and the liqueur and then the smoke, the pipe in preference, the intimate talk of a true friend, and no attempt to bring the personal equation in but as an incident, yet the telling that story or this story in a way that pictures the event, the surroundings, the personalities, the human emotions, the joys and the sorrows of those told about, with the appreciation of the story being listened to by one who shows his own joy in the having the privilege of being the friend of the one who talks, and the feeling of the one who understands that here is one who understands.

There is one story in this collection that lingers long in the memory, something that recalls to the present writer a dinner with two friends in Cincinnati, the giving of a liqueur of old vintage, a rare flavor, something to be sipped and held to the palate long, the lingering flavor of delicious satisfaction, then the warming of the blood and the stimulating the brain, and the conversation that brought to the imagination things that never could be created without the stimulus of the never-to-be-forgotten golden colored liqueur of inestimable value to the one who believes in the gifts of the gods.

This story is entitled, *The Crime of Chevalier Bayard*. It is musical in its treatment, and tells of the resentment often felt by the lover of music at the desecration of the ear by unseemly sounds in a cherished sanctum of music. It is delicate in its treatment. It breathes that spirit of love for the best in music. There is that carrying the musical ideals to heights, and how one who had lived with the glory of music in its highest form is impelled to cry against the desecration and in so doing destroys another cherished object in the form of a geranium that had been petted and taken care of by the one who is aroused to protest as to the strangulation of what had come to him in regular sequence in the way of music of the masters performed by great musicians.

Another story that is read with delight and brought to a realization of the true heroism that comes to the war-trained, is the first story which gives the title to this delightful book; that is *Vatard*, a something utilized by a prize fighter in the blackness of defeat which was turned to victory through the blind instinct of the glory of one's own country and inspired by the presence and the realization of that presence of the great one of France, Marshal Foch. What more startling paragraph to end such a story than these words: "The music ends and Marshal Foch, who has been about to sit down, sees the little warrior, stiffens in his place, snaps his heels together and returns the salute with face stern and luminous as is steel when the sun shines on it."

In all there are ten of these stories, and each one is beautiful in the telling, each one has its own mystic atmosphere, this one intimate in its telling, another giving inner feelings that can only be told in simple language. Altogether, the book is human in all its stories and in the recording those human emotions that are brought to the surface only in the telling, and that to an intimate and receptive friend as said.

Mr. Tompkins describes how he is gathering a library in France, in the story *The Legacy of Jacqueline*, and telling about a book he has just found, says:

"Reading," I said to Jules, "is wholly a matter of good or bad fortune. It benefits one in accordance with the mood in which it finds one. The finest book in the world is not so to one afflicted with a sour stomach, and I defy one to get much of the Bible if he is under the necessity of scratching mosquito bites while he reads. Since, therefore, one is more or less the child of circumstance, why not go all the way and let one's reading be entirely a matter of chance."

Well, here is one who let his reading go by chance and he drew in pleasure a capital prize. Others may have the same enjoyment by obtaining this book, and that the taking of no chance, for the one who loves the life of reaction from steady devotion to what civilization thrusts upon the one who labors to live, who becomes pessimistic and distraught at the order of things, will find a delicious few moments in the reading of any one of these short stories Mr. Tompkins has written about his Paris, and which will allow the imagination to build to a like love for today and the past, for Paris in these stories has all that.

**U. S. Kerr in Successful Concert**

On June 5, a delightful concert was given at the Westchester Woman's Club, Mt. Vernon, under the auspices of the Woman's League of the First Liberal Church, by U. S. Kerr, basso cantante; Vera Curtis, soprano of the Metropolitan Opera Company; Virginia Syms, soprano, and William Reddick, pianist and accompanist. All the artists received a cordial reception from the good sized audience. The program was well arranged, and in commenting upon the manner in which it was rendered by the artists the Daily Argus said in part: "Mr. Kerr opened the program. From the opening note it was perceived that the singer was in fine voice. Range, enunciation, sweetness of tone and the beautiful quality and richness of voice delighted music lovers, who sat in rapture as the artist wove his entrancing spell of ultra vocalization." As for Miss Curtis, the Argus said:

"Vera Curtis, whose voice seems to be enhanced at each appearance, enriched her audience with delightful renditions of an aria from *Butterfly* and *Song of India*, which was practically demanded by the lovers of music, who applauded until the singer responded with the latter for an encore. She has a voice of great power, marked distinctly with clarity and a power of expression and sweetness of tone which easily distinguishes her meritorious vocalizations."

Miss Syms, who is an artist pupil of Mr. Kerr, reflected much credit upon her teacher. The same paper said: "Virginia Syms delightfully sang in cultured voice Selvig's Song by Grieg and an aria from *Louise* in a manner that would have been favorable to one of far greater recital or concert experience. Her voice was an innovation and her personality was charming." As for the accompanying of Mr. Reddick, the critic's opinion was: "He played in a finished manner, later giving two solo numbers in which he displayed fine technic and artistic touch." All in all, the concert was a most enjoyable one.

**Four More Eastman Operatic Scholarships**

The Eastman School of Music announces that four additional scholarships will be given for next year in its opera department. It will be recalled that when Vladimir Rosing came from London last year to assume direction of this enterprise in behalf of American opera, ten scholarships were offered to young American singers who were adequately prepared to sing operatic music. Each scholarship included tuition fees and an allowance of \$1,000 per annum for expenses. The scholarship holders of the past year have constituted the nucleus of a class preparing to furnish casts for an opera repertory; throughout the year they have presented scenes from operas in the Eastman Theater. The auditions of candidates for the four additional scholarships will be held by Vladimir Rosing, who selects the voices; the dates and arrangements for these auditions will be announced within a short time.

The plans of the opera department for next year include the production of three complete operas, together with continuance of the operatic scenic productions in the Eastman Theater. The staff of the department has been made complete to meet all requirements. Vladimir Rosing is the director. He is intimately assisted by Rouben Mamoulian as vice-director and, with Mr. Rosin, producer of public performances. Frank Waller, formerly of the Boston and Chicago operas, is musical director. The department has the advantage of Eugene Goossens and Albert Coates as musical advisors. Guy Fraser Harrison is assistant musical conductor and choral conductor; Nicolas Slonimsky, accompanist of the department, also acts as choral trainer and coach; Enid Knapp Botsford, directress of the Eastman Theater Ballet school, is ballet mistress; Norman Edwards, art director of the Eastman Theater, is art director of the opera department, designing its scenery and costumes. To supervise the vocal training of the department, Adelin Fermin has been selected; there will be one more vocal teacher so assigned, the selection still to be made. George Houston has charge of the work in diction.

A new building directly connecting with the Eastman Theater has just been completed. In this there will be provided quarters and equipment for constructing the scenic productions for the opera department. It will be possible for the Eastman School and Theater to produce opera with solo casts, chorus, orchestra, ballet and scenic productions all of its own.

While the scholarship class of students in this department are by vocal experience and maturity designed to be the principals of the operatic casts, the other students of the department, given constant experience in the chorus and

in small roles as capacity develops, are expected to fill the ranks of principals as time goes on. Two classes are maintained in the department—an advanced class, composed of those who are making public appearances, and another of less advanced students who are given advancement as their work merits.

The opera department remains at work through the summer session, which opens June 23 and closes July 26. Registrations for next year are already being received by Arthur M. See, secretary of the Eastman School.

**Second La Forge-Berumen Summer Recital**

The second of the summer school weekly concerts at the LaForge-Berumen Studio was attended by a very large audience. Erin Ballard, who was associated for several years with Mme. Alda as accompanist and pianist, furnished the piano numbers. Miss Ballard's fine artistry is well known and her clear, brilliant technic is familiar to concert goers all over the country. Miss Ballard played with all the charm for which she is noted. Emily Parsons, soprano, sang a group of songs by Robert Schumann and one by Robert Franz. Miss Parsons has a clear soprano voice of limpid quality. Her diction is especially to be commended. Albert Rappaport, the Russian tenor, sang the first recitative and aria from the *Messiah*, displaying a fine technic in the florid passages. Mr. Rappaport has a beautiful voice. He also gave much pleasure in a group of Russian and German songs, and finished with a group of songs by Frank LaForge, including *Take, O Take Those Lips Away*, *To a Violet* and *Supplication*. Cecilia Rappaport and Helen Blume contributed beautiful accompaniments for the two singers.

**Hubbard in Los Angeles**

Arthur J. Hubbard, well known teacher of voice, who will teach in Los Angeles for two months this summer, has become most enthusiastic over a short intensive period of study.

Such splendid results have been obtained by him in a comparatively short time that he feels "one month with the right method is better than five years with false or incomplete methods. If the pupils know that they are surely working on completely right principles they should stay with these principles always. If, however, they are in doubt and are unsatisfied, it means that something is wrong and they should make intensive investigation until they find the teacher or method which can put them right."

Mr. Hubbard will arrive in Los Angeles on July 1 and will hold auditions and enroll the pupils who have signed up for his work, during the week of July 1 to 7. During his stay he will occupy a studio in the Southern California Music Building.

**Allan Prior Makes American Debut**

Allan Prior, a young Australian tenor and a protégé of Mme. Melba, made his debut as a concert artist in this country at the Bijou Theater, Sunday evening, June 15. The musicale was in aid of the Swedish Hospital, Brooklyn. In arias from *La Bohème* (Che Gelida Manina), *Rigoletto* (La Donna e Mobile) and *Pagliacci* (Vesti La Giubba), and songs by Lohr, Cadman, Martin and others, Mr. Prior revealed a full rich voice and dramatic ability which won him instant favor with his audience. He was accompanied by Yvette Bruyere. Zalie Jacobs rendered several piano solos, including the Liszt fourteenth Hungarian Rhapsody and numbers by Scarlatti, Schubert-Liszt, Mana-Zucca, Chaminade and Dett with technical skill and commendable style.

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# HOW TO WRITE A GOOD TUNE

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## Twenty-second Installment

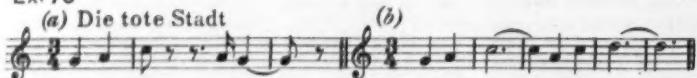
Copyrighted, 1924, by the Musical Courier Company.

### Rhythm

(Continued)

Ex. 73

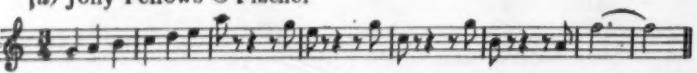
(a) Die tote Stadt



(b)



(c) Blue Danube



(d) Jolly Fellows @ Fischer



(e) Idilio Lack



The rise to the accented note (an inversion of the fall in Ex. 72) may lead to either a long or a short note. This is strikingly shown by comparison of the drink motive from *Die Tote Stadt* with the waltz that follows (and with the recently popular "banana" tune). This Viennese phrase is very common as expressive of the tossing of the cup or the hopping dance step, but may also express something quite different, as in Lack's *Idilio*. In the second *Danube* motive, Ex. 73c, it leads to a sustained note, and in Ex. 73d first to a short, then to a sustained note. These are useful essentials of the tune writer's vocabulary and should be well noted and remembered. Their different application will be felt. The student is only warned not to practice the sort of self-deception that applies one or other of these features where it does not naturally belong. Nothing is worse than the tune in which one feels perfectly well what the composer intends to do, but fails to do, which only renders his failure the more appalling.

It will be noted in the above examples that the rest after the staccato cut-off notes never extends over the bar-line. This seems to be a general rule. The accented staccato note gives a suspended effect, but must not be too long suspended. On the other hand, where the note is sustained, like the dotted half notes in Exs. 73b and c, tied across the bar, there seems to be no limit either to their length or brevity. It is well, therefore, to observe necessary limitations as to the length of such rests, but perfect freedom in the length of the sustained notes.

As to when the notes should be staccato followed by a rest, and when not, that is sometimes obligatory, sometimes optional. In Ex. 73a, the third bar of Ex. 73d, and the first bar of Ex. 73e, the rests are obligatory, since the tunes are spoiled by their omission. In Ex. 73b staccato notes followed by rests would be impossible; in Ex. 73c either writing might answer, but the staccato with rests is the better of the two; in the fourth and fifth bars of Ex. 73d the notes seem to call for the sustained writing here shown, but players often, in such cases, make the notes short, especially players of the old Strauss school of dance music. There is also the modern American device known as "stop time," in which the entire tune is made staccato. But the tune writer will find it best to leave these eccentricities to the interpreter and to carefully build his tunes along conservative and traditional lines, using the recognized elements in the recognized way. Also, let not the student imagine that a poor tune can be saved by the use of a plethora of such detail. Really good tunes need no expression marks.

### The Effects of Speed

Yet there are times when a certain doubt may arise in the proper notation of a tune, and seems to have to do with both rhythm and speed. This is especially true in the matter of short-long or long-short rhythms, and phrase divisions. The Mendelssohn example, 57g, has already been referred to. Others will be found in Ex. 74.

Ex. 74

(a) Faust



(b) Trompeter von Säckingen



(c) Folk Song



It is a most curious and significant fact that if the first two of these examples, 74a and b, are thought rhythmically and rather Andante than Adagio the half note in the second bar has a tendency to become a quarter. On the other hand, if they are taken very slow, tenderly, languishingly, rubato, the half note seems in place. This is a matter of importance; for I have found in teaching that students often confuse themselves by thinking their tunes out of tempo—too slow or too fast—imagining that it could make little difference. It makes a great deal of difference. The very rhythm itself depends upon it, and rhythms possible or effective in quick tempo will be found to be impossible or ineffective in slow tempo. In this tune from the *Trompeter von Säckingen*, for instance, the rhythm of the last two beats in the first bar will be inverted if the tempo is accelerated. The third beat (F-F) will become two eighth notes, and the fourth beat (E-D) will become a dotted eighth followed by a sixteenth, which will lead naturally to a short-long, quarter-half rhythm in the next bar.

In the Folk Song, 74c, the rest in the second bar seems to be purely a matter of expression. It certainly is not an essential feature of the tune itself. And here again, if the tune is taken slowly and sentimentally the note will not only be sustained but extended, held beyond its regulation beat length, and there will be a breath-comma (.) after it, which it is unnecessary to write into the music (though it sometimes is written into modern music) and which adds to the length of the beat.

The short-long rhythm (or two shorts) is always a rhythmic expression, and has one of three purposes: either to carry out an established rhythm; to establish a rhythm; or to cut off a phrase section. In the examples already given all three of these uses are to be found, and additional examples are given in Ex. 75.

Ex 75

(a) Love's old sweet Song Molloy



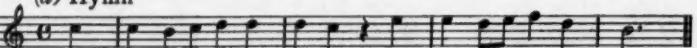
(b) Carolina in the morning @ Remick



(c) Who is Sylvia?



(d) Hymn



(e) Sinding



(f) Der Neugierige. Schubert



(g) Nähe des Geliebten. Schubert



(h) Erster Verlust. Schubert



In such tunes as 75a and b the continuation of an established rhythm is evident, especially as in both cases the phrase end has a long note. This or something similar is the most frequent of devices for establishing phrase rhythms. In 75c the two short notes both establish a rhythm and close the phrase section, while the complete phrase is ended on the long-short (G-E) in the sixth bar. In the hymn, 75d, we find a short-long that often follows and precedes an up-beat. It also here ends a phrase section and carries out the rhythm;—75e is rhythmic;—75f is similar to 75d, while in 75g there is no short-long but merely a short note followed by rests, which gives almost the same impression, and has the effect of cutting off the phrase section and, also, preparing for the up-beat. In 75h we have still another variation of the same idea, really a short-long with an anticipated drop to the E, a device that will be recognized as among the most frequent in song. (Compare 66o, Home Sweet Home, the portamento from G to E at the beginning of the second bar.) The reason for this anticipation of the E in this case (I refer to 75h) is that a rhythm of two quarters would be too slow, a rhythm of two eighths too quick, for the context. Therefore a compromise is preferable and is undoubtedly very effective.

(To be continued next week.)

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All attendance records in musical history have been broken. These were the headlines in a Los Angeles newspaper: "Most Marvelous Musical Event Ever Staged Anywhere!"

No celebrated diva in the chronicles of music has ever had so vast an audience assembled to do her honor. The glorious voice of Mme. Galli-Curci wrought this marvel, establishing a new record in the world of song.

To add to the unique situation, Mme. Galli-Curci had given very recently four concerts in that immediate section—two in Los Angeles and one each at Pomona and Long Beach. On all four occasions throngs of would-be listeners were turned away disappointed from halls whose inelastic walls refused to hold them.

### TWO HUNDRED USHERS.

Long before the day set for the Hollywood concert, people stood in line to purchase tickets; on the night of it, although the doors were advertised to be opened at 6:30 p. m., an hour prior to that time a tremendous crowd stood in waiting, many carrying their lunch boxes with them. From them on a steady stream of Galli-Curci devotees arrived on the scene. Two hundred trained ushers did herculean labor until nine o'clock at night before the tremendous mass of people was seated. Ten doorkeepers took in the tickets; special police and soldiers were on duty; a corps of them acted as guard of honor to clear the way for Mme. Galli-Curci and to escort her through the amphitheater to the stage. As one item alone of the colossal undertaking, the stage was made over and a corps of electricians worked for a week in preparation. It required fifteen photographers on the night of the concert, working simultaneously, to photograph the audience.

Lawrence Evans, of Evans & Salter, the diva's managers, arrived a week in advance to give the monster event his personal supervision. The concert was given under the local management of L. E. Behymer. So wonderfully were the crowds handled that the lamentable crush so often attendant on vast assemblages was completely avoided.

Mme. Galli-Curci's scheduled season was planned to end at Vancouver. That busy season, from coast to coast, had begun October 1. This final appearance was an extra one arranged on urgent demand, and the last one in the season preceding her departure for a concert tour in the British Isles. She was in glorious voice on that eventful night at Hollywood. Ninety musicians from the Los Angeles Philharmonic Orchestra, conducted by Alfred Hertz, long of the Metropolitan Opera House, now of San Francisco, conducted. This elaborate arrangement, and by which the diva did not assist the orchestra but was assisted by it, was made in order that those who had not heard her in opera or concert with orchestra, might be given the opportunity. Her program included some of her most famous arias: Bell Song (Lakmé), Caro Nome (Rigoletto), Polonaise (Mignon), and the entire Mad Scene (Lucia), which last had never before been given in its completeness in concert. While orchestral accompaniments were played for all operatic numbers, the songs presented were accompanied with rare art on the piano by Homer Samuels, the husband of Mme. Galli-Curci.

The picture on the festal occasion was a mighty illustration of the supreme power of music. Never before had a crowd of such proportions been attracted. Every part of the United States was represented by tourists, though the mass was Californian. Mme. Galli-Curci was the magnet that had drawn them. Row on row, tier on tier, they filled the great space. Outside were hundreds who had stationed themselves on hills round about, hoping for the winds to carry melody their way.

### TRUMENDOUS EMOTIONAL EFFECT.

A single voice, a single brain, was to dominate that impressive spectacle which filled the onlooker with awe. Slender of figure, outwardly calm of poise, though the sight must have deeply moved her, Mme. Galli-Curci sang, as she has done times innumerable, with tone of God-given beauty. The composer's notes and the words to which he had set them

seemed to well from her very heart. She might have been a priestess standing there before her people, delivering an inspired message.

Any one who has closely studied audiences knows this and knows it well; the singer's mental attune sets the mental attitude of her hearers. Mme. Galli's sincerity is absolute. Stirred first by the music, then by the unparalleled height before her, she achieved a singular sense of elevation;

sale throughout the British Isles is so phenomenal as to assure the entire thirty-two concerts of the tour being sold out before the diva's arrival in late September.

Florence Lawrence in the Los Angeles Examiner called it "a concert that will go down in the annals of musical history. Applause was tumultuous. Reverberating from wall to wall of the great bowl, the plaudits of the auditors fairly shook the earth, and the singer bowed and bowed again in her response to the demonstration. . . . Vivid in its scintillance, far reaching in its vocalization, the diva's voice carried to the uttermost heights of the hills with flute-like clarity. . . . Her every phrase was clearly audible to the most remote reaches of the bowl, and her every nuance easily heard and appreciated."

H.

### Hageman to Conduct at Fairmount Park

Immediately upon the close of the summer master class of the Chicago Musical College, which is held for a period of five weeks beginning June 30, and of which Richard



MME. GALLI-CURCI AT LOS ANGELES.

(1) Mme. Galli-Curci and Lawrence Evans, of Evans and Salter, her managers, on the lawn of the Hotel Ambassador, Los Angeles. (2) The daily walk. Mme. Galli-Curci never omits at least half an hour of brisk walking, even on the day of such a big concert as that at the Hollywood Bowl. (3) A visit to San Juan Capistrano. The party stopped for a few hours to see the ruins of the famous old mission. Left to right, Lawrence Evans, Emanuel Berenguer, flutist; Mme. Galli-Curci, and Homer Samuels, her pianist and husband.

listening to her music, one's very soul seemed shut off from the whole world.

Many there had come for hundreds of miles for the occasion; they had waited long to secure their tickets; they had, in multitudes, gone early to the amphitheater, again to wait patiently, this time for the Queen of Song. The supreme moment had arrived. They were listening to her with their hearts.

### AN UNPARALLELED DEMONSTRATION.

The scene following Mme. Galli-Curci's final selection of the evening proved indescribable, for the demonstration was unequalled. The audience, crowding forward toward the stage, applauded, yelled and cheered. Six encores were required before she was allowed to leave and begin a long delayed exit. The occasion was the first on which Mme. Galli-Curci had sung in the open air, for hitherto she had refused numerous offers for concerts of this description. The result was highly artistic. Above an audience, stilled to tense silence, her highest tones rang out in crystalline clearness; her luscious lower and middle notes carried in perfection to the farthest limits of a gigantic space filled with more than 26,000 hearers. Never has she sung more superbly or with finer artistic effect.

The mounting craze in America to hear Mme. Galli-Curci sing, and of which demand for the Hollywood concert was part, has caused insistent rumor that she would not leave this country for her projected tour of the British Isles next October. Consequently, Messrs. Evans & Salter are receiving urgent requests for concerts by her for next season in all parts of the United States, where she has sung for eight consecutive seasons. Phenomenal and flattering as this may be, the most popular and beloved of singers in America will sail for England in October, where fulfillment of her forthcoming engagements is imperative. On the first day of February, 1924, nine months before her London debut, which is to take place October 12, all tickets had been sold for her two concerts there in Albert Hall, the largest in the British metropolis, and advices from London state that the advance

Hageman, eminent conductor and musician, will be a member for the fourth consecutive season, he will hasten to Philadelphia, where he has been re-engaged after his very successful season of last year, to conduct the Fairmount Park Symphony Orchestra, which is made up of members of the Philadelphia Orchestra. Mr. Hageman's first concert of this season will be on the evening of August 4, this being the earliest possible time he can arrive in Philadelphia from Chicago. This engagement will keep him in Philadelphia until the end of August, whereupon he will take a brief vacation and will return to New York to re-open his New York studios on September 15.

### Operatic First Nights in London

London, June 6.—The first night of the Italian opera season on Wednesday last was a great success for all concerned and principally for the new Italian baritone, Cesare Formichi, whose rich and well-trained voice was worthy of Covent Garden at its best. Joseph Hislop, as the graceless Duke, and Maria Ivogun, as Gilda, also won ovations from the large audience which gave a generous share of its appreciation to the conductor, Ettore Panizza. Mozart's Figaro was chosen for the opening night of the British National Opera Company's season. Conductor Eugene Goossens obtained a very delightful performance, sharing the honors with Miriam Licette as the Countess and Andrew Shanks as her elegant husband. G. C.

### Southern Tour for Patton in July

Fred Patton will spend the whole of the summer in America, and, though he plans to devote most of his time to rest and recreation, a short Southern tour has been arranged for him in July. July 16 will find him singing at the University of Florida, July 18 and 21 at the University of Georgia, July 19 at Winthrop College, Rock Hill, S. C., and July 23 again at the University of Georgia. All these engagements are for recital appearances, and it will be observed that all are with educational institutions, with which Mr. Patton is particularly popular.

### Interest in Landowska Recitals

Additional interest in the series of three recitals which Wanda Landowska will give in Aeolian Hall, New York, next season, has been aroused by the reports of her recent concerts in Paris. In her New York recitals, Mme. Landowska will play both the piano and the harpsichord.

### Ossip Gabrilowitsch Honored

Ossip Gabrilowitsch, the noted pianist conductor of the Detroit Symphony Orchestra, has been honored by the King of Roumania, who bestowed upon him the Order of the Royal Crown, in the form of a handsome enamelled cross to be worn on the breast.

### Clarence Eddy in New York

Clarence Eddy has made his second visit to New York this season, arriving June 11, and needless to say was greeted by hosts of admirers and old friends. He was entertained by many during his brief stay.

### Isa Kremer's Brooklyn Recital

The appearance of Isa Kremer at the Premier Theater, Brooklyn, Tuesday evening, June 10, marked the last but not least of the season's musical events.

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## COSTANZI SEASON AT ROME PROLONGED

L'Africana with Crimi in High Favor—Beethoven's Missa Given Six Times to Crowded Houses—Other Concerts

Rome, May 10.—Extraordinary success has attended the opera season at the Costanzi this year, and as a result the performances will be continued throughout spring. Generally good presentations and an interesting choice of repertoire are the reasons for Mme. Carelli's success, to which the appearance of tenors like Crimi, just back from his American triumphs, and Bernardo de Muro have also contributed.

After the immense success of Wolff-Ferrari's opera, I Quattro Rusteghi, given twenty times to packed houses, we have had Sigismond Zalewski's magnificent interpretation of Boris Godounoff, in Moussorgsky's now universally popular opera. Next to this Meyerbeer's L'Africana, which seems to enjoy a revival in both hemispheres, won unanimous favor, coming as a delightful contrast—all melody and repose—after two abortive novelties, Ghibellina and Emral.

### CRIMI'S NELUSCO FINE.

Much of the success of Meyerbeer's opera was due to Crimi's singing. The public was frankly astonished—and relieved to hear a tenor sing instead of shout, as is becoming the rule with tenors here. His O Paradiso was fine indeed, and both in this and the following duet with Mme. Poli-Randaccio (Selika), who was hardly equal to the task, he earned enthusiastic applause. Signora Laura Pasini made a delightful Inez, getting an ovation after her first aria and the rest of the cast was fair. Chorus and orchestra, under Vitali's energetic lead, were splendid.

Bernardo de Muro, the other visiting tenor, appeared as Andre Chenier, the role in which he originally won his fame. By dint of an extraordinary breath control he fairly electrifies his audience. Moreover, the brilliancy of his upper register is unimpaired and his diction excellent. Giordani's opera has had ten performances, being preceded by La Boheme, which, so well done here, is always welcome.

### BETTHOVEN'S MASS HAS A RUN.

The Costanzi's spring season is particularly welcome in the circumstances, for a projected spring season at the Teatro Nazionale has been abandoned on account of the failure of the Cooperative Society of Artists to find a basis of agreement. Other musical activities have pretty well come to an end, so as to leave the Costanzi alone in the field.

The Augusteo season has closed with the sixth performance of Beethoven's Missa Solemnis under Bernardino Molinari. It has been an enormous success, and never in the annals of the Augusteo has a work been so often repeated, each repetition drawing a capacity audience, for which extra seats had to be placed in every available space. Molinari solved the difficulties of the great work splendidly and even enlisted soloists to aid the chorus, so as to negotiate the high passages without hitch. The soloists—Laura Pasini, Fanny Anita-Treves, Valentini and Dos Santos—made a fine ensemble; the orchestra was imposing and the violin solo, played by Oscar Zuccarini, magnificent.

Following this performance Molinari and his orchestra have gone on tour, beginning in Naples April 29.

### UNPUBLISHED TARTINI.

Two anniversaries have given the impulse for special concerts, namely that of Tartini, the great violinist-composer,

and Smetana. On the former occasion Mario Corti, one of Italy's best violinists, played some unpublished works of Tartini, recently unearthed by Fausto Torrefranca, the eminent musicologist.

Pergolesi's Stabat Mater was performed at Easter, as well as Schütz' Seven Words of Christ, which even a good performance failed to make effective to a modern audience. A delightful Adagio by Bonporti (1600), a Trentine composer, however, afforded much enjoyment.

### A DELIGHTFUL CONCERT.

Other season-end concerts have included piano recitals by young Carlo Zecchi, who is winning renown in Italy and also abroad; Margaret Collins, the English pianist; and the Roman Quartet, which with auxiliary players performed Brahms' sextet, op. 36, and the Beethoven septet. A concert of unusual interest was that of the Amstad Sisters (singers) and Alice Ehlers, the German harpsichordist. Their performance of old music—songs, duets and solos for harpsichord, by Marco da Gagliano, d'Orsogna, Paesiello, Scarlatti, etc., as well as Bach, Handel and Mozart, was delightful and earned an immediate and enthusiastic response.

DOLLY PATTISON.

### Papi and Tokatyan in Jail

(By special wire.) They will speed, will they? Well, the arm of the law finally got them! Gennaro Papi and Armand Tokatyan, who were motoring last week from New York to Chicago, were arrested in Bryan, Ohio, and only released after six hours in the hoosegow. The distinguished conductor of the Metropolitan and Ravinia companies, and the popular tenor of the same opera houses, are speeders. Forty miles an hour to them is crawling. On their run from New York to Chicago, they tried their utmost to beat the Century and but for their arrest in Bryan, they might have made a record between the two metropolises. Perhaps after a night in jail they will know better than to speed through a big city like Bryan (O.), at forty miles an hour. If Papi and Tokatyan, as was hinted, took to the road in order to beat the railroad company out of a few dollars they made a mistake for a heavy fine was imposed upon them and instead of arriving on Michigan Avenue, Chicago, with all the noise of a victorious football team, they crawled into Ravinia and Highland Park by the family entrance, there to hide their shame, thus defeating the fell purpose of Francesco Daddi, who had purchased a policeman's uniform and gone to the outskirts of Chicago to meet the released prisoners.

RENE DEVRIES.

### Gallo Sails

Fortune Gallo, impresario of the San Carlo Grand Opera Company and numerous other musical enterprises, was a passenger sailing Saturday on the Leviathan. He was accompanied by Mrs. Gallo, professionally Sofia Charlebois, and a secretary.

Mr. Gallo is making his annual pilgrimage abroad to survey the European musical field and to seek out new voices and novelties for his two opera companies and the

musical activities under his control. He is booked to return prior to the opening of his New York operatic season, which is inaugurated in September.

Gladys Axman, dramatic soprano, formerly of the Metropolitan Opera Company, and last season a member of the San Carlo Grand Opera Company, was also included in the sailing list of the Leviathan.

### Women's Symphony Orchestra Gives Concert

The Women's Symphony Orchestra of Philadelphia, J. W. F. Leman, conductor, gave a delightful concert at Bethany Church on May 26. On this occasion Mr. Leman fittingly introduced to the audience the founder and president of the orchestra, Mabel Swint Ewer, who gave a brief talk on the aims and hopes of this organization. The soloists for this concert were Florence Haenle, concertmistress of the orchestra, who played the Wieniawski concerto in D minor, and Herbert Howells, baritone. The orchestra gave concerts on June 12 and 13 at Ocean City, N. J. Edward Barnes, baritone, and the Royal Trumpeters were scheduled to take part in these programs.

### Lina Coen to Teach All Summer

Lina Coen, pianist, accompanist and coach, will remain in New York during the summer months at the solicitation of a number of her pupils and will teach at her studio, 308 West 97th Street. She specializes in French repertory of opera and songs.

### Werrenrath Gives Second Paris Recital

A cable comes from Paris, France, announcing "another big ovation for Werrenrath. Seven encores, excellent notices." The singer goes back across the Channel to sing in Albert Hall, London, this week.

### MacGregor Soloist with Orchestra

Knight MacGregor, the Scotch baritone, has been engaged as soloist to appear with the St. Louis Symphony Orchestra on January 11.

### Joseph Hempelman Sings at Hotel Astor

Joseph Hempelman, artist-pupil of Mme. Soder-Hueck, sang at the Hotel Astor on June 1, making a fine impression with his voice and artistry. He sang songs by Schumann, Strauss and Kramer, with Edna Shepherd at the piano.

### Rubinstein in Accident

Die Neue Freie Presse from Vienna reports an accident to Erna Rubinstein, the violinist, in her villa at Kuhlenthal. According to the report, she was slightly wounded by a boiler explosion in her bathroom. She is rapidly recovering from the shock.

### Tas Winning Success Abroad

Helen Teschner Tas, violinist, has been winning great success in numerous European appearances. A batch of press clippings at hand demonstrate conclusively that she has been exceedingly well received by the critics.

Soprano voice of great power and excellent quality, fine control in all registers.—Samuel Laciar, *Evening Ledger, Philadelphia*.

# INGA JULIEVNA

*The Norwegian Lyric-Coloratura Soprano*

. . . Clearness of tone, a pleasure to hear.—Rodgers, *The Inquirer, Philadelphia*.

Her voice is of good volume and has both flexibility and power.—Tubbs, *The Bulletin, Philadelphia*.

Mme. Julievna's voice is capable of much expression and possesses an unusual lyric quality. Certainly it impressed her audience. And her Grieg number was impregnated with true Norse feeling and was highly exciting.—*Bulletin, Philadelphia*.

In the Leonecavalo production she sang consistently well throughout and merited the big share of the honors that were extended to her.—*Brooklyn Daily Eagle*.

Voice control is excellent, was as heartily applauded as the Peruvian composer himself.—*New York Morning Telegraph*.

The Yaravi of the Andes as sung by Inga Julievna in Quechua was savage, impassioned and appealing.—*New York Globe*.

An experienced singer is Mme. Julievna. Her voice ranges high. The florid measures were delivered with skill.—*Newark Evening News*.

Mme. Inga Julievna sang a tremendous program of operatic arias and her native songs with ease and sweet purity.—*New York Globe*.

Address: Management MME. INGA JULIEVNA  
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**Leonard Hopkins Pupils in Demonstration**

Junior Bryan Mawr pupils of Florence Leonard and Louisa Hopkins gave an interesting recital at the home of Mrs. Howard Longstreet, at Haverford, on May 21. They were assisted by Augustine Haughton, who sang with delightful sympathy and skill the compositions of the young people, in folksong style, as well as more elaborate songs of the older pupils. The program was preceded by a short demonstration of the practical work in theory which Miss Hopkins has so successfully developed. The children composed songs, harmonized tunes, gave examples of transposition and ear-training. Among the composers represented in the piano numbers were Chittenden, Hannah Smith, Behr, Czerny, Torjussen, Schytte, Bach, Beethoven, Chaminate, Lavallée and Chopin.

These young people are brought up in the Breithaupt technique, and show smoothness of technic and richness of tone, excellent phrasing and style.

**Fraser Gange a Judge**

Fraser Gange is becoming a judge. By that is meant that he has been invited to serve on several boards of judges at various kinds of auditions, June being audition month in many communities. As erstwhile professor of singing at the Royal Conservatory in London, Mr. Gange has had wide experience in passing on young singers.

**Spiering Again to Have Seattle Master Class**

Theodore Spiering, the well known violinist-conductor, will leave next week for Seattle, Wash., where he has been engaged to hold his second master class at the Cornish School, from July 7 to August 16. In addition to his teaching, Mr. Spiering will give two recitals in Seattle, also appearing at the Greek Theater in Berkeley, and as guest conductor at the Hollywood Bowl.

**Walska Cables of Irene Williams' Success**

"Irene Williams, a great success in *Cosi Fan Tutte*," cabled Ganna Walska from Paris under date of June 7. This was the role in which Miss Williams achieved such success on her tour with the Hinshaw Opera Company throughout the United States. She is a pupil of Adelaide Gescheidt.

**Johnson in Limited Number of Concerts**

Edward Johnson will devote most of his time next season to his work with the Metropolitan Opera Company. The Canadian tenor, however, will give a limited number of concerts in October, a part of November and December and next May.

**Arthur Kraft Back from Tour**

Arthur Kraft, tenor, has returned to New York from a three weeks' tour, in the course of which he appeared at a number of important festivals and gave several recitals.

Mr. Kraft will continue his teaching and solo work in New York until August 1, when he will go to his summer camp at Arcadia, Watervale, Mich., where he is having a

**A GROUP OF PRIZE WINNING STUDENTS AT THE COLLEGE OF FINE ARTS, SYRACUSE UNIVERSITY**

*The three on the right are music students who were granted full scholarships of \$225 each for graduate work. Gertrude Willett had the highest general average of more than 900 students. Helen Riley (on the end) is the best singer in the graduating class. Burnett Andrews (just back of Miss Willett and Miss Riley) is the best pianist in the graduating class. Miss Willett is from Buffalo, Miss. Riley from Solvay, N. Y., and Mr. Andrews from Syracuse. (Photo by Doust Commercial Photographer.)*



bungalow constructed. Several of his pupils will go with him to continue their studies and to have an outing, as Mr. Kraft's place is located between two lakes and is an ideal place for work and play. He will return to New York October 1.

Mr. Kraft's season for 1924-25 looks favorable, as he has already booked many engagements, the first being a recital in September for the Evanston Women's Club, Evanston, Ill., and the second on October 1, when he will sing Hiawatha's Wedding Feast in Utica, N. Y.

**La Forge-Berumen Soirée for Famous Dancers**

Frank LaForge and Ernesto Berumen recently gave a reception in their studios in honor of Ruth St. Denis and Ted Shawn. A program was given by Miss St. Denis, Mr. Shawn, Marion Kerby, John Palmer, Mildred and Marjorie Freeman and Valeriano Gil. Alice Vaiden Williams and Carolyn Bergheim were accompanists. Among those present were: Barbara Maurel, Janet Spencer, Maude Jones Westin, George Gaul, Lark Taylor, William J. Hulbert, Grace Divine, Oliver Stewart, Mathilda Flinn, Alexander Bowman, Ripple Ballard, Edna Bachman, Louis Horst,

Zelina Bartholomew, Martha Graham, Mr. and Mrs. Albert Rappaport, Alice Vaiden Williams, Sally Kerby, Emma Mueden, Marie D'Aoust Orr, Mr. and Mrs. Enrique Berumen, Vincent de Sola, Mildred and Marjorie Freeman, Carolyn Bergheim, Valeriano Gil, John Majeski, Merta Work, Kathryn Kerin, Grace Halsey Mills, Constance Merriing and Edwin McKinley.

**Ivogun in America Next Season**

Maria Ivogun, whose successes on the Continent are little short of sensational, will be in America next season from early January until late in April for another coast to coast tour. Miss Ivogun plans to be on the Pacific Coast from January 19 to February 7.

**Adah Hussey Busy**

Adah Campbell Hussey, contralto, has had the busiest teaching season of her career and already has a long waiting list of pupils for next season's work. She will spend a month in Groton, Mass., in July, and in August she will be in the mountains preparing her teaching repertory.

# RHYS MORGAN

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## PRAGUE'S FESTIVAL A TRIUMPH FOR THE I. S. C. M.

(Continued from page 5)



THE GREAT INTERNATIONAL MUSIC FESTIVAL AT PRAGUE.

(1) General view of the city of Prague with the Hrachin in the distance. (2) The National Czech Theater where the operatic part of the Festival took place. (3) Smetana Memorial meeting of the I. S. C. M. in the Senate Chamber of the Town Hall at Prague. President Dent, the Mayor of Prague, M. Baxa, and J. B. Foerster, Czech composer, at the president's table, are not visible in the photo. Personalities from the Festival: (4) Conductors and soloists, left to right, Gregor Fitelberg (Warsaw), Stepan Chodounsky, baritone (Prague), G. M. Witkowsky (Lyons, France), Fritz Reiner (Cincinnati), Joseph Szigeti, violinist; (5) Four Nations—four composers—Albert Roussel (France), Arnold Bax (England), K. B. Irak (Czecho-Slovakia), Karol Szymanowski (Poland); (6) Prague Leaders—Vaclav Talich, conductor of the Czech Philharmonic Orchestra, and Otakar Sin, director of the Prague Conservatory.

Consider that the average musical thought today is certainly not weightier than those of a Beethoven; that the greater complexity of method and means militates against clarity; that the average musical intelligence has not advanced very far beyond the "absolute" comprehension of a classical symphony! When a composer like Otakar Ostrcil, then, writes a five-movement work occupying nearly an hour in performance, in which not only each movement must be comprehended in a formal sense but also the thematic relationship of the five to each other, the limit seems to have been reached. If the author entitles such a work a *sinfonietta*,—a "little symphony"—he suggests something that is absurd. Berlioz, Liszt and Strauss have instinctively felt the need of a "program" for their works, but it is symptomatic of this period of overgrown musical brains that composers cling vehemently to the abstractions of the classic creed, while they lose all sight of its proportional law.

I am convinced that none of the four symphonies brought out at this festival will live, despite their many points of beauty and interest; they are interesting merely as symptomatic indications, and insofar as they attempt to find a new application of the form. In this respect the German con-

tribution, by young Eduard Erdmann (Symphony No. 2) is the most interesting. He practises a wise economy of means, and reduces his proportions to sensible limits, knitting his three movements together by means of a recurring motto instead of a pause. But his uncouth vehemence, his erratic instrumental experiments and his sometimes sought-for ugliness border on the grotesque, so that the whole is the experiment of a fanatic groping for the truth rather than an accomplished work of art. His ethics are good but his manners are dreadful.

## ARNOLD BAX'S SYMPHONY.

Arnold Bax, the Englishman, is the exact opposite. His style, influenced by everything from Liszt to Scriabin and Debussy to Elgar, is eclectic but thoroughly well-mannered. He is essentially a poet, who seeks and achieves great beauty of expression (especially in the slow movement of this symphony); but his somewhat nebulous idealism and Celtic love of elusive mystery render that expression indefinite and impersonal. One has the impression of a romantic who, like Schumann, should be successful in the small forms but whose substance is too delicate to bear dilution. The problem of the modern symphony will certainly not be solved by him.

Neither will it be solved by Otakar Ostrcil, the Czech, whose five movements are, despite his polyphonic and instrumental mastery, so strongly inflated in the manner of Max Reger that little remains in one's memory but noise. Nor by Albert Roussel, whose development is not much more than repetition, unrelieved by fascinating color or the expression of a strong personality. Its position at the end of the last program caused an anti-climax that was deplorable, and it is not at all clear why the French section ever submitted this decidedly weak work of an otherwise not uninteresting composer. Its effect was not improved by the mediocre performance under Witkowsky. The Erdmann symphony was well played under Schulz-Dornburg; and the Bax had a magnificent performance under Fritz Reiner.

## SYMPHONIC POEMS OUT OF FASHION.

The symphonic poem is certainly out of fashion in this anti-romantic and neo-classical age. The single example of

the form of this festival is by one of the older composers and dates before the war. Joseph Suk's *The Ripening* is a frank example of impressionism, though not of the whole-tone variety. I remember some energetic thematic bits emerging from a seething mass of sound caused by divided violins con sordini, a well built fugue, and trumpets standing up to blow forth a four-note theme at the climax. Also there are human voices singing Ah—in short, the whole modern apparatus handled with Suk's accustomed mastery. There was a great deal of enthusiasm and an ovation for the composer, present in person, which was in a way the climax of the festival. With its satisfying and brilliant color, logical architecture and many real beauties, one felt that it was thoroughly worth hearing once.

Florent Schmitt's *Bachanale* (from *Antony and Cleopatra*) and Malipiero's *Impressioni dal Vero*, though not called symphonic poems, belong into this category. Florent Schmitt paints the Orient in glowing and not too heavily applied colors. His music is often original and interesting as sound, though his melodies are too oily for my taste. After all, it is stage music, but still an effective "number" for a symphony audience that likes variety. Malipiero's three little pieces are of negligible musical value. *The Sacre du Printemps* spooks about in a barbaric dance movement at the end—a "primitive" from Sicily. I prefer the real Stravinsky.

## AN AMUSING OPUS.

The other Italian, a young man by the name of Vittorio Rieti, had decidedly more success. And rightly so, for he has wit and capital musicianship. His concerto for five wind instruments and orchestra is an amusing joke, a musical parody of—music. He shows it up at its silliest: the inane tunes in their barest diatonic banality. It is an echo of the funny little Italian banda amusing the populace, and when in the second movement it plays a funeral march it is still funnier. What he does with this intentionally vulgar material is remarkable: his counterpoint capers about like a young puppy in the street. Nothing is sacred to the young puppy and music itself is not sacred to Mr. Rieti; he is very, very naughty with it. But his methods are pure; every note "sits"; he does his tricks in full view, with his sleeves rolled up. What there is, is real and no fake. A fresh young juggler, thoroughly Italian, and worth watching. He was the surprise of the festival. Alfredo Casella conducted both the Italian works, and proved himself thoroughly reliable in this unaccustomed role.

## ANOTHER VIOLIN CONCERTO.

What a confusion of terms! Rieti calls his work a concerto; he goes back to the concerto grosso for his orchestral forces, to the modern virtuoso concerto for his form. Szymanowski, whose violin concerto is made for the virtuoso,

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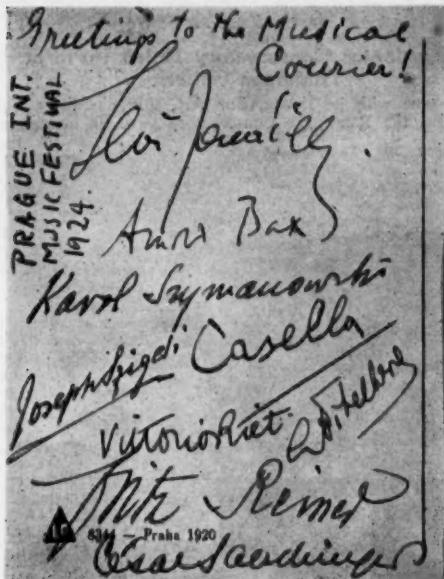
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goes to the fantasia for his form. Szymanowsky is the painter of mobile colors: his score glitters like one great prism. He is a romanticist, too, but with the elegance of the aristocrat, which saves his least weighty ideas from banality. Though he loves sequences too much, his orchestral virtuosity evades monotony—piano, xylophone and celesta supply a brilliant variety at the decisive moment. There is a short cadenza and a really brilliant climax before the end. As modern violin concertos go, it ought to succeed. Alma Moodie played it beautifully, and Gregor Fitelberg, Poland's leading conductor, came all the way from Warsaw to conduct it.

I have mentioned all of the fifteen works but one—namely, Smetana's Carneval of Prague, played in commemoration of the Smetana centenary, which furnished the occasion of the



GREETINGS TO MUSICAL COURIER READERS  
from distinguished composers and artists at the festival.

festivals. It is a fragment, posthumously discovered, and a great deal of importance is attached to it by the Czechs, which an outsider can hardly appreciate. Anyway, it furnished a brilliant opening and put one in a festive mood. Vaclav Talich, the permanent conductor of the Czech Philharmonic Orchestra, conducted this and the other Czech work on the programs. He is a highly talented and temperamental conductor, who, moreover, must be credited with the excellent training of the orchestra, one of the best in Europe, especially as regards the strings. In mastering the three gigantic programs of new music it accomplished a positively heroic task, and the address of thanks which the five conductors delivered to it at the end was more than justified. It was a fitting solemnity at the close of a festive affair.

#### THE NATIVE CONTRIBUTION.

Aside from the three compositions which were included in the International's programs as a compliment to its hosts, the Czechs contributed to the festival a repetition of the complete cycle of Smetana's operas, performances of operas by Foerster, Dvorak, Fibich, Novak and Janacek; a gala performance, by two combined orchestras, of Smetana's cycle, My Country (the national musical epic of the Czechs), a remarkable concert of modern Czech choral music, which in itself would be worth a whole article; a concert of Czech chamber music by the famous Bohemian Quartet (including the beautiful second quartet by Smetana, which is never heard outside of this country, but ought to be); a concert of modern Czech piano music (played by Jan Herman); and one of modern Czech songs. The German Bohemians also contributed a concert each of chamber music and songs, as well as an orchestral concert, to which I shall have to return.

It would be useless to try to give even a cursory survey of all these offerings; in their totality they proved that Bohemia, for ages a musical fertilizer of Europe's musical garden, is still producing a mass of music, much of which has undoubtedly value, but most of which is devoting its energy to the creation of a genuinely national style, based on the tradition of Smetana.

#### SMETANA THE NATIONAL HERO.

Smetana, indeed, is a national hero here as no composer is in any other country in the world. There are political reasons and racial reasons as well as musical ones, and no foreigner can amply measure the significance of all this in a recently liberated, proud young state. (There are evidences of this pride on all sides; and the thorough exclusion of the German language, though a decided inconvenience to the foreigner who is not a linguistic conjurer, is a pardonable symptom of this pride.)

But the people of Prague are not only proud; they are most courteous and most hospitable to the visitor, and the International Society has every reason to be grateful to them. Few of us will forget the pleasant days, the beautiful hours, spent among the historic and architectural beauties of this ancient town, with its "Hradčin" towering high above it. If we confess to having seen it at sunrise as well as sunset we have hinted at something that had better be left to conjecture. . . .

#### THE GERMAN ELEMENT.

The German element of Prague at present is an island, badly assimilated with its environment. Musically its importance is great, of course, and even within the Czech section of the I. S. C. M. it forms a separate unit. That unit contributed on its own account an orchestral concert and an operatic premiere. The orchestral concert consisted of the first performance of Alexander Zemlinsky's Lyric Symphony and two chorale preludes of Bach, orchestrated by Schoenberg, which took the place of the promised Tenth

## NEW BALLET PROJECT TO BE SPONSORED IN CHICAGO

Separation of the ballet from grand opera, to be presented as a separate unit of art, will have its American premiere in Chicago next season, under the sponsorship of a group of prominent Chicagoans, including among others Edith Rockefeller McCormick and John Alden Carpenter. Adolph Bolm, former director of the Chicago Opera Ballet and now of the Metropolitan, has been selected by the guarantors as the artistic director of the new project.

The project has advanced to the point where its financing is assured and final business details for the functioning of the new organization are now being completed. A theater has been engaged and plans are now under way for the preparation and subsequent presentation of the best of the modern ballets staged in accordance with the technic of the native theater. Many ballet creations new to America, but known to lovers of the dance in Europe, will have American premieres under the Bolm direction.

Symphony of Mahler, withheld at the eleventh hour by the Vienna Opera.

With all due respect to Schoenberg it must be said that the arrangement of Bach's organ works for orchestra reveal nothing new either in respect of Bach nor of Schoenberg. As for the Zemlinsky symphony, it is so near an imitation of Mahler's Song of the Earth, in spirit, form and execution (words by Rabindranath Tagore), that one seemed to be taking predigested nourishment. But the baritone who sang the male vocal part (the other soloist is a soprano), named, like his colleague in Chicago, Joseph Schwarz, is nothing less than a discovery. He has "international" stature, without a doubt: a beautiful, malleable, sonorous voice, musicianship and intelligence. A real artist.

The premiere of Schoenberg's monodrama, Erwartung, at the German Opera takes place two days hence. Though an integral part of the festival, I shall have to review it in a separate letter.

#### FROM ALL THE WORLD.

The customary festivities, official and unofficial, the convivial reunions that are the pleasantest feature of all music festivals, have been an especially important element here, where the culinary virtues have achieved a European celebrity. It is not to be forgotten, moreover, that Plzeň, otherwise known as Pilsen, is a Bohemian town. The official recognition given to the affair by the state was outwardly symbolized by the presence of President Masaryk at some of the most important events, and a memorial meeting of the foreign guests, under the presidency of Chairman Dent, in the senate of the old town hall. In the company of President Masaryk were Romain Rolland and his wife. Visitors representing every European country but Russia and the Balkans have given this festival the aspect of a musical world conference.

There will still be scoffers at what the Society has done. Let them be. There has been much to criticize and there is much to improve. But to the scoffers one may say this: Is it nothing to have performed before the competent musical representatives of twenty countries fifteen diversified examples of contemporary music originating in ten different nationalities? Is it nothing to have gathered together hum-

It has long been the contention of lovers of the ballet that the art could be offered in America as a separate unit such as has been successfully done in European capitals. Proceeding on such a theory the group of sponsors engaged Adolph Bolm.

The sponsors of the project are sanguine in their belief that there are enough lovers of the ballet in Chicago and vicinity to support a series of exclusive ballet presentations. While the American field is yet untouched, there is no reason to believe that the plan will not be as successful here as on the Continent, where it was first introduced.

The wealth of material to be drawn upon, both native and foreign, is unlimited. The casts for the presentation will, of course, be largely American, although Mr. Bolm will present many celebrated foreign dancers as feature attractions of the series.

dreds of leading musicians and critics from all over Europe for the animated exchange of views; nothing to have brought together Germans and Frenchmen, Italians and Austrians, on one platform in the service of the one universal art? I think it is.

CÉSAR SAERCHINGER.

#### Giannini Arrives in London

A cable from London informs the Daniel Mayer office of the safe arrival there of Dusolina Giannini. She will make her first appearance before an English audience on June 19 at Queen's Hall. On June 22 she will sing at the home of John Hays Hammond, and on July 1 she will appear as soloist with the London Symphony at a special concert under Henri Verbrugghen. Miss Giannini's New York appearances next season include a Waldorf musical for the D. Y. N. T. society, a Biltmore musical, and a pair of concerts with the New York Symphony. All these are reengagements from last season.

#### Perfield Summer School Opens July 1

Effa Ellis Perfield announces that her summer school in New York will open on Tuesday morning, July 1, at ten o'clock, when she will give a talk on Trinity Principal Pedagogy and teach staff notation and rhythm. For this first lesson, visitors are welcome.

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### Marie Miller to Teach in Paris

Marie Miller has just finished the busiest season of her career. In addition to her solo engagements, which have taken her as far West and South as Illinois and Texas, and throughout the Eastern States, she has toured extensively with the Salzedo Harp Trio and the Salzedo Harp Ensemble.

When Mrs. Frederick Coolidge planned the festival held in Washington to celebrate her gift of musical scores to the Library of Congress in February, Henry Eichheim, the composer, asked to have Marie Miller play the harp parts of his works. Other important concerts in which she appeared this season were those given by the International Composers' Guild in New York. For the past three years she has been called upon to perform difficult works presented in the guild's concerts. Notably among these was the sonata for harp and piano by Salzedo, which she played with the composer at the piano. She was also selected to give the concert at the convention of the Texas Chapter of the National Association of Harpists, Inc., last March.

Besides her numerous concert appearances, Miss Miller has had a large class of pupils. "The harp is becoming more popular all the time, and this is proved by the fact that more and more people are taking it up each year," said Miss Miller. "I have started harp classes in many schools where the harp was never before a part of the curriculum. After my concerts in several schools this year, a harp department was established because so many of the pupils were interested in studying it." She spoke of the Institute of Musical Art, Frank Damrosch, director, where Salzedo organized a harp department ten years ago. "This school, I believe," continued Miss Miller, "has the most progressive harp department of any school in the country. When a pupil graduates from the harp department there, he must be fully equipped musically, having to pass a very rigid examination." For the last four years Mr. Salzedo and Miss Miller have had charge of this department.

On June 4, Miss Miller sailed with six of her pupils to spend the summer in France, where several French students also will study with her. She will fill a number of concert engagements abroad.

Emily Pidgeon, who will study with Miss Miller in Paris this summer, sailed on the Republic on June 3. Rita Vose and Madaline Courtney will sail on July 1 to join her class.



ON BOARD THE S. S. LEROCHAMBEAU.

Marie Miller (right) and her sister, Dorothy Kay Miller, a promising young harpist, photographed by Carlos Salzedo.

Miss Miller has been devoting her time to making arrangements for the harp, and recently a contract for publication was signed with the Composers' Music Corporation.

### Grace Hofheimer Pupils in Recital

On May 24 a group of Grace Hofheimer's pupils were heard in a piano recital at Steinway Hall, New York. All showed musicianship, a good sense of rhythm and feeling for the various compositions rendered. Miss Hof-

heimer believes that the duty of a teacher is to preserve and develop the individuality of each student and this she has succeeded in doing. Several of this group of pupils are studying seriously with a view to making a career.

Following is the list of pupils who were heard at this recital: Sylvia Deligdish, Betty Bergener, Eleanor Pomerantz, Bertram Saymon, Josephine Maratea, Miriam Klar, Doris Pomerantz, Ruth Rosensweig, Anna Barry, Lillian Klar, Dorothy Haines, Helen Cohn, Helen Lenikram, Eleanor Saymon, Arnold Goldberg and Gertrude Behan. The composers represented were Schumann, Rogers, Grieg, Bach, Schytte, Loomis, Beethoven, Mozart, Chopin, Reinhold, Mowry, Mendelssohn, Godard, MacDowell, Chamindie, Sibelius, Rachmaninoff, Debussy and Hofheimer. The two original composition from the pen of Miss Hofheimer—Swaying Flowers, and Prelude—were sincerely applauded.

### Children's Classes at King-Smith Studio

One of the pet departments of the King-Smith Studio School of Washington, D. C., is the children's studio, which developed out of a demand for an exclusive center where Washington children might come for classes in art subjects—music, dancing, etc. Here young Americans from many States, whose parents come to Washington to help in the mighty affairs of government, work and play with small native Washingtonians and the children of many distant countries whose parents represent their nations in America. Probably in no city in the world will be found a more interesting group of children than in Washington. There are charming children in most of the diplomatic and official families, and children in Washington have the advantages of growing up and developing in an atmosphere that is decidedly cosmopolitan.

A significant thing in the music classes of the children's studio this year was the fact that there were a greater number of boys than girls, which is perhaps somewhat due to the influence of the European attitude, it being a well known fact that many of the most distinguished diplomats are excellent musicians, this countering somewhat the too prevalent American attitude that music is not a heroic enough study for boys.

The main feature of the children's studio is the classes in Fletcher Music Method, this work being under the supervision of Mrs. King-Smith. Of a recent demonstration of the children's work in these classes, Jessie MacBride of the Washington Herald wrote: "That these children are at home musically at the piano was shown by the fact that they not only played with freedom and assurance but played their numbers in any key, sometimes drawing the key, sometimes letting the audience tell them in what key to play it. The experience of seeing a demonstration of children's work such as this makes one confident of America's musical future."

### Julievna and Mount Give Pleasure

Inga Julievna, Norwegian coloratura soprano, appeared at the Ersine Club House, Norristown, in a brilliant concert for the benefit of the Washington Memorial Guild. Mme. Julievna was in fine voice and gave great pleasure in a well arranged program. Her selections included the recitative and aria from Debussy's The Prodigal Son, which was sung dramatically and with taste and skill. The soprano won perhaps the greatest applause for a group of numbers in which she appeared in the costume of Jenny Lind, singing some of the songs which the Swedish Nightingale made famous. Mme. Julievna also was heard in a group of songs by Heise, Soderman and Grieg. Her final group was made up of songs sung in English and included an old English melody, When Love Is Kind, Comin' Through the Rye and Song of the Open, by Frank La Forge.

Special mention should be made of the artistic accompaniments furnished by Mary Miller Mount, a pianist of unusual talent. Miss Mount at the piano is an asset to any recitalist. She is a disciple of Edward A. MacDowell and is ever ready with a word of praise for the excellent training she had under his tutelage.

### Morrill Artist's Success in Concert and Opera

Sara Edwards, contralto, well known through her engagements with the Society of American Singers at the Park Theater under the management of William Wade Hinshaw and also for her successful appearances in concert and in tabloid opera at the Capitol Theater, New York, is an artist pupil of Laura E. Morrill. Miss Edwards is soloist at the Ninth Church of Christ, Scientist, and has been re-engaged for three years more. She also is soloist at Temple Israel. Miss Edwards possesses a very beautiful voice, which has been greatly enriched and perfected under Mme. Morrill's teaching.

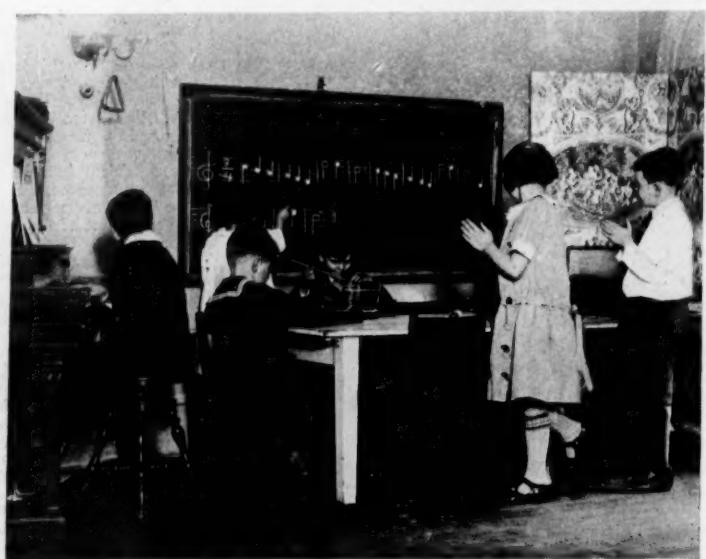
### Ellerman in Demand for Oratorios

During the month of April Amy Ellerman was heard on two occasions at special services at the Church of the Ascension, New York. April 20 she was one of the soloists in Handel's Messiah and April 18 she was the contralto soloist in the St. John Passion Music of Bach. Following her ap-

pearance in Newark on April 4, when she appeared with the Orpheus Glee Club, the critic of the Newark Call stated that her voice is a genuine, deep contralto of rich quality, under fine control and used with due regard for the wishes of the composer. On Wednesday evening, April 23, Miss Ellerman was contralto soloist when the Choral Society "Symphonia" gave the cantata, Messiah Victorious, at the Christian Reformed Church, Passaic, N. J. Following this performance the contralto was praised highly by the critic of the Passaic Daily Herald. Another recent appearance which won for Miss Ellerman enthusiastic press praise was the Ithaca Conservatory of Music Festival on April 25 and 26. She was heard at the third concert, when Rossini's Stabat Mater was given. Still another recent oratorio engagement was in Mendelssohn's Elijah, sung by the Community Choral Club of Port Chester, N. Y., on the evening of May 8.

### Randegger Conservatory Holds Forth at Anderson Galleries

In tune with its slogan, For Art, For Simplicity, For Service, the Randegger Conservatory gave its hearty co-



A CLASS IN FLETCHER MUSIC METHOD  
in the Children's Studio at King-Smith Studio-School, Washington, D. C.

operation when the Salons of America offered the annual exhibition at the Anderson Galleries. Nine concerts were presented within the two weeks, in these artistic surroundings. Twelve artist-students and several of the faculty were listed, as well as a number of musicians who are warm friends of the director and his school.

The programs were varied with singers at different times, such as Carlton Boxill, tenor; Frances De Gregorio; Marjorie Horton Haskell, lyric soprano; Paul Haskell, tenor; Dicie Howell and Margot MacNamee, sopranos; Mme. Henriette Randegger, in her artistic interpretations of music and poetry; Annette Simpson, soprano, and Snedden Weir in Scotch ballads. The pianists were G. Aldo Randegger and his artist-students, each one performing in an artistic manner. Here was no vestige of dilettantism. There was Paul J. Creston, Lenore Powell, Una Harsen, Annette Simpson, Sophie Rostita and Edith Savage. The latter also reaped well deserved applause with her pianologues.

Much of the accompanying was done by May List, Ruth Anshen, Harry Spier, Robert Flagler (who also played compositions of his own), Jessie Miermont and Florence Jewell, Jewell.

The dancing was given in different and interesting moods by Regina Tushinska, Evelyn Gates and her dancers, Erna La Verne, Dorothy Bate, G. Mildred Strauss and her dancers, Ovedia Holther, Alice de Buys, Lynette Aveduke and the Mar mein corps de ballet. All did honor to the terpsichorean art. Violin lovers were enchanted with the playing of Giuseppe Adamo and Ben Levitski.

The ninth evening came with its climax. The works of G. Aldo Randegger were presented in solo-chorus, dance, pantomime and piano numbers. Walter Russell, George Gray Barnard and Villa Faulkner Page gave short speeches.

### Klibansky Master Classes at Chicago Musical College

Sergei Klibansky will leave New York the end of June for Chicago, where he will hold master classes in singing at the Chicago Musical College, beginning June 30.

Several of Mr. Klibansky's artists have been appearing with success, among them the following: Lottie Howell is singing for two weeks at the Grand Opera House in Shreveport, La., after which she will return to New Orleans, where she has been re-engaged; Marie Choglarski, June 7 at Town Hall, New York City; Rene Vanrhyn, at the Carnegie Chamber Music Hall, June 6; Cyril Pitts, in Elizabeth, N. J., June 6; Amelia Miller, in Huntington, L. I., June 7; Louise Smith, at St. Peter's Lutheran Church, Brooklyn, June 8.

Georgia Palmer sang at the Washington Irving High School recently, taking a solo part in Hiawatha; Alveda Loegren will sing in Minneapolis on July 2. Walter Jankuhn and Mizzi Delorme have been engaged for leading roles in light operas for next season at the new German Theater, which will open in October; William Triber has also been engaged by the same company. Mr. Jankuhn and Miss Delorme have left for Europe to appear in Vienna, Hanover and Berlin. Helen McFerran has been engaged by the Thirteenth Street Presbyterian Church of New York.

### Bruce Campbell to Present Pupils in Recital

Bruce Campbell, well known tenor and vocal teacher of Newark, N. J., will present his pupils in a concert at the Y. W. C. A., Newark, tonight, June 19.

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## SCHARWENKA, COMPLETING TWENTY-SEVENTH TRIP ACROSS ATLANTIC, GLAD TO BE IN NEW YORK AGAIN

Celebrated Pianist-Composer, with Mme. Scharwenka, Is Greeted by Friends Upon the Boat's Arrival, and, After a Short Stay in the Metropolis, Hastens on to the Windy City, Where He Is to Hold a Six Weeks' Summer Class at the Chicago Musical College—To Visit New York Before Returning to Europe

Books say that he is seventy-four years old, but as Xaver Scharwenka stood leaning over the rail of the Saxonia last Saturday afternoon when she pulled up alongside pier No. 54, North River, you would take him for not more than fifty-five at the outside. That assertive mustache is as black as ever. It was only when he lifted the straw hat to wave a greeting to friends on shore that one saw there were some silver hairs on top. The Saxonia, no longer an ocean greyhound, had been something like two weeks and a half on the way from Hamburg here, touching at Southampton and Halifax, and they had not been quiet days by any means for the most part, but Prof. Scharwenka had no complaint.

"It is my twenty-seventh trip across," said he, "and I have never been seasick once." Neither had Mme. Scharwenka nor their daughter, who accompanied them. He has come over to conduct a summer class for six weeks in the Chicago Musical College and as he was due there to direct the orchestra in a rehearsal of one of his concertos on Monday morning, there was not much time for him to rest in New York. It was nearly 2:45 p. m. before he was through the customs and off the wharf, and at 6:30 p. m. he was speeding west on the Lake Shore Limited. A number of former pupils and musical friends and acquaintances were on hand to greet him, including Carl Lachmund, J. Warren Erb, Leo Schulz (veteran first cellist of the Philharmonic Orchestra) and Mme. Ella Bachus-Behr. It was to Mme. Behr's pleasant apartment that all of us went for a delightful Kaffee, accompanied by the inevitable Klatsch. Prof. Scharwenka was in best spirits.

"What do you think," said he, "on the eleventh of March this year I gave a recital in Berlin that had on its program some Bach, a ballade and fantaisie by Chopin, two Beethoven sonatas, Schumann Carneval, Liszt's Mephisto Waltz and his Thirteenth Rhapsody—just the sort of program that a youngster like myself can justice to. And I am to play that same program in Chicago in July, by the way, though I will have to limber up the fingers a bit. They are stiff after almost three weeks of disuse," a statement that the professor belied later on by sitting down at the Steinway and running through the Rhapsody with vigor and enthusiasm.

There was talk of this and that for the hour or so before it was time to go to the Grand Central, and it was inevitable that the famous Polish Dance should be mentioned.

"That was my very first composition," said Prof. Scharwenka, "written when I was only seventeen years old. I remember once some statistician here computed that if it had been possible to protect it by international copyright in those days, I should have received at least \$90,000 royalties from America alone. But I can't complain," he smiled, "especially when I see how badly off a great many of my

old friends in Germany are. I have a pleasant house all my own for the summer, an hour and a half out of Berlin on a lovely lake, and in the winter a pleasant place in the capital itself. I'm taking things easy compared to what I used to do. Two hours a day is all I teach and the rest of the time is my own.

"You can believe me, however, that I don't exactly loaf," —he smiled again—"when you think of that recital program



XAVER SCHARWENKA

I told you of. I wish you could have been there. Such flowers! They almost buried me on the platform, and the welcome when I came in was so hearty it affected me so I had hard work to begin. Yes, yes, that was a great evening!"

And with that the famous Altmeister climbed into the automobile that was to take him to the Grand Central and went off, waving his hand for farewell. "Until early in August," he said, "when I hope to come back to New York

and spend two or three weeks renewing old friends and acquaintances before I sail for home." H. O. O.

### Hall Filled to Hear Macbeth

Tulsa, Okla., May 16.—Florence Macbeth, coloratura soprano of the Chicago Civic Opera Company, came to this city well heralded by notices of remarkable operatic and concert triumphs, and more than fulfilled the expectations of the huge audience which packed Convention Hall to hear her sing last Friday night.

Her interpretations, chosen with care, more than pleased her auditors, who clamored for encores at the end of each song. Her charm of manner, her attractiveness and the enthusiastic warmth that pervaded the hall, served to make Music Week of 1924 the most enjoyable and the best received program of any in the history of the city.

George Roberts, Miss Macbeth's accompanist, rendered several well chosen piano solos, for which he was compelled to acknowledge generous applause.

The rest of the program included excellently played organ solos by Marie Hine, community singing led by Robert B. Carson, and orchestral numbers by H. D. Legron. D. B.

### Gerald Maas Former Owner of Famous Strad

The famous Stradivarius cello which was recently purchased by Felix Warburg for the sum of \$25,000 formerly belonged to Gerald Maas, the well known cellist. In 1911 Mr. Maas sold it and bought a very beautiful Domenico Montagnana (Montagnana was a pupil of Stradivarius). This instrument, which Mr. Maas is playing now and which he values very highly, he believes is more adequate for his style of playing. Many critics who have reviewed Mr. Maas' concerts have commented on the beautiful tone he draws from his cello.

### William Ryder Teaching in Montclair

William Ryder, baritone, artist pupil of Arthur Wilson of New York and Boston, has been reengaged as soloist in Mark Andrews' choir at the First Congregational Church, Montclair. Mr. Ryder has added a second day a week to his teaching schedule at his Montclair studio. Among his recent appearances have been those at the Essex County Country Club and the Jamaica Choral Club.

### Florence Leonard's Diagnosis Class

On May 19, Florence Leonard held a diagnosis class at her Philadelphia studio, and discussed types of piano technique. Among the compositions played and commented upon were Chopin etudes and the G minor ballade and portions of the Liszt E flat concerto and the Tschaikowsky B flat concerto.

### Estelle Hutchinson Presents Springfield Pupils

Estelle Glenora Hutchinson, vocal teacher of Springfield, Mass., and New York City, will hold the annual recital of her Springfield pupils at the Woman's Club on Friday evening, June 27.

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## MILLER PIANO PRIZE TO BE AWARDED AT BOSTON CONSERVATORY NEXT SPRING

Samuel W. Cole Retires from New England Conservatory Supervisorship, But Will Continue as Active Member of Faculty—Ernst Hoffmann Returns to Boston—Emma Roberts as Hostess

Boston, Mass., June 15.—Agide Jacchia, founder and director of the Boston Conservatory of Music, announces that the Henry F. Miller & Sons Piano Company has offered one of its Lyric Grand pianos (value \$1,350) to be awarded to the winner in a contest of the pianoforte students, which will be held next spring. The contest will be open to all properly qualified pianoforte pupils who will be enrolled as regular students at the Boston Conservatory for the entire school year 1924-1925, devoting their time exclusively to the study of pianoforte and the complementary subjects. All contestants will play the same two compositions which Mr. Jacchia is to select on or before January 1, 1925. Three impartial musicians, in no way connected with the Boston Conservatory or the Henry F. Miller Company, will act as judges.

In a statement to the MUSICAL COURIER Mr. Jacchia said: "I do not need tell you how deeply I appreciate Mr. Miller's generous offer, not only for its direct benefit to the Conservatory but also for the stimulus and encouragement it will give to all pianoforte students."

### SAMUEL W. COLE RETIRES AS SUPERVISOR

Retirement of Samuel W. Cole from active supervisorship of the public school music course at the New England Conservatory of Music and his appointment as supervisor emeritus have been announced at the Conservatory. Mr. Cole is at the same time retiring from the position of director of music in the Brookline public schools, as noticed on the program of the June musical festival and exhibition of Wednesday afternoon (June 11) at the Brookline High School auditorium, a performance which was in the nature of a great public tribute to a well loved educator. Mr. Cole has been supervisor of music at Brookline since 1884.

Thousands of Conservatory alumni in every part of the world will learn with pleasure that Mr. Cole, though giving up the more arduous work of his supervisorships, will continue as an active member of the Conservatory faculty, teaching solfeggio and giving freely of his advice in the conduct of the course that prepares young men and young women for public school music teaching. Direction of the department will henceforth be in the hands of his former pupil, Francis M. Findlay, '15, who has had notably successful experience in supervisorships of music in several Massachusetts towns and as assistant supervisor in Boston public schools, and who for two years past has given at the Conservatory important courses in student orchestra conducting. Mr. Findlay will be assisted by Edith H. Snow, who for several years past has been associated with Mr. Cole both in the department and in his work at Brookline.

A statement issued from the Conservatory says:

For many years the conservatory department of Public School Music, under the skillful administration of Samuel W. Cole, has been sending well-trained teachers out into the field. Many of them are successfully occupying positions of importance today, and all hold in grateful remembrance not only the never failing interest taken by Mr. Cole during their period of study in the Conservatory, but also its continuation throughout their professional career.

At the end of the present school year Mr. Cole will retire from active work in the department with the title of Supervisor Emeritus carrying with him the respect and affection of numberless students, of his colleagues in the Faculty, and of the Management, who well recognize the advantage so long enjoyed by the Conservatory in the service of one who for many years has occupied an outstanding position among public school music authorities in this country. It is a pleasure to know that Mr. Cole will remain an active member of the Faculty in the solfeggio course.

Beginning next September the Public School Music course will be under the supervision of Mr. Francis Findlay of the faculty. In addition to practical experience as a former assistant supervisor of

music in the Boston Public Schools, Mr. Findlay has conducted important courses in student orchestra conducting during the past two years, as a part of the Conservatory course in public school music. He will be assisted by Edith H. Snow, who has long been associated with Mr. Cole both in the work of the department and in the supervision of music in the Brookline public schools.

### BROOKLINE HONORS SAMUEL W. COLE

A great demonstration of the affection of the town of Brookline for its retiring supervisor of music, Samuel W. Cole, occurred at the June festival and exhibition held in the Brookline High School auditorium, Wednesday afternoon, June 11. Mr. Cole has supervised the teaching of music in the Brookline schools since 1884. At the festival he conducted the high school orchestra with the assistance of Edith H. Snow, accompanist, and Isabel H. McDonald, concertmaster. He made no address but responded to frequent and continuous demonstrations from a great audience.

The concert began with the triumphal march from Verdi's Aida, continued with vocal selections from the graded school, and ended with the Jerusalem from Gounod's Gallia, by the combined eighth grades and orchestra.

### ERNST HOFFMANN RETURNS TO BOSTON

Jacques Hoffmann, for many years affiliated as first violinist with the Boston Symphony Orchestra, is much elated since the arrival of his son, Ernst Hoffmann, on a summer's visit to his parents. Mr. Hoffmann, Jr., is a newly-made Benedict, and is accompanied by his bride. The couple will share in the festivities and class reunions at Harvard University, of which Mr. Hoffmann is a member of the class of '18, and a past conductor of the Pierian Sodality, a very able orchestra made up of students of Harvard.

After spending the balance of the summer in the White Mountains at Randolph, N. H., Mr. Hoffmann will return to the Opera House, Breslau, Germany, where, shortly before his departure for America and after three years' work as assistant-conductor, he received the appointment as First Conductor of Operas, a most responsible position for so young a man.

During the past season he produced and conducted Weber's Oberon, Verdi's Traviata, the Magic Flute, Cosi Fan Tutte, Gal's modern The Sacred Duck, Tannhauser, and others.

### EMMA ROBERTS AS HOSTESS

Emma Roberts, contralto, gave a supper party and concert at her home in Brookline, Mass., on June 1, to about fifty invited guests. The music program was given by Heinrich Gebhard, pianist, Carmine Fabrizio, violinist, and Miss Roberts, who sang songs by Beethoven, Wolf, Tschaikowsky and Brahms. Mr. Gebhard and Mr. Fabrizio played the Leque sonata, Mendelssohn trio (Mr. Amendola, cello) and Miss Roberts sang some Old Scotch songs arranged by Beethoven for voice, cello, violin and piano, with Messrs. Amendola, Fabrizio and Gebhard.

Among the guests were Helene Tardivel, pianist; Charles Repper, composer; Wendell Luce, Miss Roberts' manager, and other musicians and friends.

J. C.

### Cadman Enjoys Short Rest

Charles Wakefield Cadman has just returned from a short rest in Yosemite Valley, where he went immediately following his return from his strenuous Eastern tour with the Princess Tsianina.

Mr. Cadman planned to start his work on Composition

### HOW THEY LOOKED THEN—



MARGUERITE D'ALVAREZ

(Above) At sixteen, when she graduated from the Brussels Conservatory and became court singer to King Leopold. (2) As Dulcinea in Massenet's Don Quixote, one of her first operatic roles.

Criticism on June 15, and will devote Wednesday of every week for that purpose. The announcement of this work has brought responses from all parts of the country, and he is looking forward with a great deal of pleasure to the results of the first season. If they prove satisfactory he will set aside a time each summer to criticise as well as revise manuscripts.

### Miura and Butterfly Feature of San Carlo

On the event of sailing on the Leviathan last Saturday, Fortune Gallo, impresario of the San Carlo Grand Opera Company and numerous other musical activities, announced that the triumphant tour of Tamaki Miura and a de luxe cast of the San Carlo Company, appearing under the auspices of local concert managements, would be repeated during the early part of the coming season.

As was the case last year, Madame Butterfly will be the featured opera of the repertory, with Mme. Miura singing the role for which nature so richly endowed her, that of Cio-Cio-San. Other works to be sung include Carmen, Martha, Il Trovatore and The Barber of Seville. A cast of San Carlo favorites, chorus, ballet, special orchestra and complete scenic productions will be carried, the tour being inaugurated immediately following the close of the San Carlo season in New York in September.

This special tour was so closely linked with local managerial activities last season that comparatively few appearances were made except in conjunction with concert courses, etc., many of which scheduled an operatic performance as their piece de resistance. The experiment proved such a complete and unqualified success that it is to be repeated for the opening months of the coming season with a complete change of repertory save for Madame Butterfly. The demand for the latter is so great that it will be the featured work, with Carmen the next in importance. The latter will be staged in a very spectacular way.

The greater part of this special tour will be devoted to playing return engagements, although some new territory will be developed through bookings with managers who have not hitherto included opera in their offerings. Sharp limitations are drawn, however, through the fact that this special activity will be terminated before the opening of the San Carlo season on the Pacific Coast, which has developed into a tradition and an institution.

Mr. Gallo sailed to make a hurried survey of musical conditions in Europe and to seek out new voices and novelties for his various enterprises. He had nothing to say on leaving, but intimated that upon his return an announcement of importance would be forthcoming relative to the San Carlo Grand Opera Company. No details have as yet been made public concerning the Metropolitan season of the latter, which opens in mid-September and will again include the Pavley-Oukrainsky ballet, now successfully touring South America under special arrangement with Mr. Gallo.

### Chamber Ensemble of New York in Series 1924-25

The Chamber Ensemble of New York, which introduced a number of unfamiliar works at its concert in Aeolian Hall last March, will give a series of concerts during the season 1924-25. It will present some new songs by Prokofieff, which Tadeusz Iarecki, the ensemble's director, has just succeeded in securing, published by the Russian Soviet Government and dedicated to Dzierjinski, the chief of the Cheka. Some compositions of an early opus by Iarecki now being published by Ksiaznicza, a firm in Poland, will also have a place on the program of this organization of which the personnel includes, as before, Llewellyn Iarecki and the Trio del Pulgar.

### Walter Spry to Play in Evanston

Walter Spry, the well known Chicago pianist and teacher, has been engaged for piano recital by the Woman's Club of Evanston (Ill.), October 21.

### Hans Hess Again in St. Louis

Hans Hess, the prominent violoncellist, was heard again in St. Louis (Mo.) when he appeared as soloist with the Cecilia Choral Society on May 28.

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**Brooklyn to Have Music Festival**

"Duse's great wish, the wish for perfect peace and rest, denied her during her whole life-time, has been granted her. Piously, in mournful worship, our country bows to her remains—the country which she loved so much and preferred to all others. Grappa Mountain has been dedicated to her by the town of Asolo, and there her body will rest forever." Thus reads the message sent by Dr. Giacomo Raselli, the Mayor of Asolo, Italy, to the American nation, and continues to say that the artists of Italy in a body have consented at his request to appear in aid of a charity which endeavors to raise funds for a gigantic monument to be erected over the tomb of the great Eleonora Duse.

A group of prominent persons in Italy have formed the "Comitato Asolano per le onoranze ad Eleonora Duse," under the presidency of Premier Benito Mussolini.

Last week, similar committee was formed by American admirers of Duse, which combines with the aims of the Italian committee the further purpose of aiding the American Rhine-Ruhr Relief, organized under the auspices of His Eminence the Cardinal of Cologne, from where a message was received saying that the Pope trusts that the American people will continue to support charitable movements for European sufferers. One of these charities is the American Rhine-Ruhr Relief, which collects funds to care for 300,000 children at its soup-kitchens throughout the industrial regions of the Rhine-Kuhr districts, where all who are hungry are fed, regardless of race or creed.

A music festival in aid of these two causes will be held under the auspices of the Brooklyn Chamber of Commerce and of the Brooklyn United Singing Societies at Ebbets' Field, Brooklyn, on Saturday, July 12, and Sunday, July 13. On both dates an open air performance of the opera Pagliacci on a big scale, with 2,000 singers, headed by the entire Metropolitan Opera chorus and orchestra, the latter to be augmented up to a hundred and fifty musicians. Opera will be produced with most realistic stage settings, under the management of Paul Sydow, a producer of wide experience in the field of Freilicht performances in England, Germany, and Switzerland, with a cast of singers from the Metropolitan and Chicago opera companies.

The huge baseball field will be transformed into an Italian village by that noted master in the art of stage settings, Joseph Urban, who will erect a church, a village inn and innumerable small houses and huts into which the strolling players will enter after making their appearance on the scene in caravan-like wagons.

On Saturday, July 12, the opera will be preceded by one of America's greatest and most acclaimed jazz orchestras, under the personal direction of its distinguished leader. On Sunday, July 13, the second and last day of the festival, a performance will be given, prior to the opera, by singers of the Brooklyn United Singing Societies, augmented by societies from New York, Newark, Elizabeth, Passaic, and Paterson, when 2,500 voices will be heard, together with some of our leading concert vocal stars.

The festival is in charge of Rev. H. M. Brinckmann, under the chairmanship of Mrs. Edward Ingram, widow of Enrico Caruso, with Mme. Frances Alda, wife of Giulio Gatti-Casazza, as vice-chairman. The committee of patrons is headed by Mayor John F. Hylan and comprises such well-known persons as Senator Royal S. Copeland, Paul D. Cravath, Charles H. Ebbets, Giulio Gatti-Casazza, Morris Gest, Justice Salvatore A. Cottillo, Arno Greiner, Otto P. Heyn, Thomas Leeming, David Hirshfield, Edward J. and Stephen W. McKeever, Magistrate Charles A. Oberwager, Joseph E. and Victor F. Ridder, Borough President Edward Riegelmann, Col. Jacob Ruppert, Dr. Francis M. Schirp, Arthur S. Somers, Carl T. Thomas, Oswald Garrison Villard, and others. The price of admission for this gigantic music festival will be only \$1 and \$1.50.

**Mary Lewis Pleases London Critics**

Mary Lewis, the young American singer, whose various successes in Europe during the last season have been reported in these pages from time to time, took the place of Maggie Teyte at a performance of the British National Opera Company at His Majesty's Theater in London on the evening of June 12, singing in the Tales of Hoffmann. One of the critics is said to have written: "She aroused the greatest enthusiasm by the beauty of her voice." A more detailed account of her English debut will appear in a later issue of the MUSICAL COURIER.

**Hans Schneider Pupil in Recital**

Marion Rabe, a young pianist, appeared June 19 at the recital hall of the Hans Schneider Piano School in Providence, in a program that showed her a gifted musician. She is a pupil of Hans Schneider, the well known teacher and author of *The Working of the Mind in Piano Playing and Teaching*. She gave a creditable performance of Papillons, Schumann; Troubadour Paraphrase, Liszt; Sonata Eroica, MacDowell; D minor concerto, Rubinstein, the orchestral parts of which were played on a second piano by Alma Gagnon, another talented pupil of Mr. Schneider.

**Gardner's New Hobby—Sara Anne**

Samuel Gardner has a new hobby now besides playing the violin, teaching, and composing. Her name is Sara Anne, and she arrived on June 12 at the buxom weight of eight pounds and fourteen ounces.



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**I SEE THAT—**

Theodore Dubois died in Paris on June 11. Mayor Hylan has dropped his plans for an art center in Central Park and a new site is in prospect. Roberto M. Moranzone will be one of the Chicago Civic Opera conductors next season. Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murray Guggenheim were presented with flags of the City for their gift of the band concerts in Central Park. Sue Harvard and Ethel Watson have sailed to fulfill engagements in Europe. Clarence Eddy was a visitor in New York last week. Adele Luis Rankin gave three students' recitals in the Wurlitzer Auditorium within a week. Frank La Forge and Ernesto Berumen gave a reception in honor of Ruth St. Denis and Ted Shawn. Gabriel Fauré celebrated his eightieth birthday in May. Cesar Thomson has been secured as advisor for the violin department of the Greenwich House Music School Settlement. Emil Charles Danenberg, six-year-old pianist, recently gave a recital in Hongkong, China. Auditions for soloists along the lines of those for the Stadium concerts are planned for the concerts in the Hollywood Bowl. The Oratorio Society sang with the Goldman Band in Central Park last Saturday evening. Gigli made a conquest of Berlin on his first appearance. Dudley Buck left New York last Saturday for Portland, Ore., where he will conduct summer classes. Lisa Lisona states the rumor is untrue that she ignored the King of Spain's command to sing for him. Marie Miller sailed for Europe on June 4 with six of her pupils. Claire Dux has been booked for three Coast tours within one year. Victor Golibart, tenor, died on June 10. Albert Wolff has left the Opera Comique, Paris, to become musical director in Ganna Walska's Theatre des Champs-Elysées. Ethel Leginska will make her debut as conductor in Munich on September 29 and October 9. May Fine, coach and accompanist, was married to Dr. Paul Gross on May 24. One of the pet departments at the King-Smith Studio School of Washington is the children's studio. Harriet van Emden will tour Java. Dirks Foch has been engaged to direct the Konzervverein concerts in Vienna next season. Enrica Clay Dillon has established herself in New York music life by means of the development of a practical theory of the relationship between drama and music. Felix Weingartner recently reappeared in Berlin as an operatic conductor after an interval of twenty-six years. Rosalie Miller will return from Europe this month. Some of Alexander Bloch's pupils come from Canada, one comes from Alaska and a few come from Europe. Scherwenka has completed his twenty-seventh trip across the Atlantic, having arrived in New York last week. The Eastman School of Music announces four additional scholarships in the opera department. Galli-Curci's first concert in the Hollywood Bowl attracted a record-breaking audience. Claude Warford's summer class students come from eleven States. Albert Spalding will have four appearances as soloist with the New York Symphony next season. Four free scholarships are offered at the Guilman Organ School. Harold Hess and Edmund Brown are two additions to the faculty of the Ithaca Conservatory of Music. Helen Stover was married to Berkeley Woodruff Henderson on June 10. Separation of the ballet from grand opera, to be presented as a separate unit of art, will have its American premiere in Chicago next season. Anne Roselle will make a number of concert appearances next season under the management of Loudon Charlton. The convention of the Music Publishers' Association of the United States was held in New York June 10. The Henry F. Miller & Sons Piano Company will award a piano at the Boston Conservatory next spring. Samuel W. Cole has retired from the New England Conservatory of Music supervisorship. There will be no summer session at the Cleveland Institute this year. The Perfield Summer School in New York will open on July 1. It is reported that Erna Rubinstein was slightly wounded by a boiler explosion in her home. Josiah Zuro is looking for American orchestral works to be performed by the Sunday Symphonic Society. During the summer the Saenger Studios in New York will be under the direction of Willis Alling. Fifty American children of Swedish parentage will tour Sweden, giving performances of folk songs and dances. Rose Tomars' pupils gave her a surprise dinner. Richard Hageman will conduct the Fairmount Park Orchestra at the close of engagement in Chicago. Annie Louise David has cancelled her trip abroad owing to the serious illness of her brother. A cable from Paris tells of the great success of Reinhard Wernrath in recital there. Beginners will be admitted to the Curtis Institute of Music in Philadelphia. Ernest Koch has been invited to conduct the Berlin Staatsoper performance of *Die Walküre* on June 23. The Ravinia Park Opera season will open on June 21 with *Cavalleria Rusticana* and *Pagliacci*. G. N.

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## CHICAGO WITNESSES GIGANTIC SAENGERFEST

North American Singers' Union Celebrates Diamond Jubilee with Concerts Lasting Three Days, at Which Many Well Known Choral Societies and Noted Soloists Appear—Jessie Slatis in Recital—Lillian Moyer's Program—College of Music Recital—Gunn School and Bush Conservatory Commencement Programs—University of Chicago Summer Recitals—Pupils' Activities and News Items

Chicago, June 14.—An important musical event was the Saengerfest held at the Coliseum, Wednesday, Thursday and Friday of this week, celebrating the diamond jubilee, or seventy-fifth anniversary, of the North American Singers' Union. Inasmuch as the management neglected to favor this office with tickets for any of the five concerts, no review of the festival will appear. As a matter of record, however, it may be stated that some 151 choral societies from all parts of the country took part, totalling some eight thousand members. The first program, Wednesday evening, was furnished by the Chicago Festival Mixed Chorus of 1,500 voices, William Boeppler, conductor; the Chicago Festival Male Chorus 1,200 voices, Karl Reckzeh, conductor; the Chicago Symphony Orchestra, Frederick Stock conducting; and Marie Sundelius, Alexander Kipnis as soloists. Thursday afternoon's program enlisted the services of the Chicago Symphony Orchestra, the Festival Mixed Choir, the United Singing Societies of St. Louis, Kathryn Meisle, contralto, and Alexander Kipnis, bass. The principal feature of Thursday night's program was the singing of the massed male chorus, Karl Reckzeh and A. H. Rehberg conducting. A children's chorus of 2,500 voices was heard on Friday afternoon under the direction of Hans Biedermann. The Chicago Massed Male Chorus, the Chicago Symphony Orchestra and Kathryn Meisle presented the balance of the program. The fifth and last concert was given Friday evening by the Massed chorus of 4,000 voices, the Chicago Symphony Orchestra and Mme. Sundelius and Mr. Kipnis.

One of the chief features of the Saengerfest was the prize winning choral composition by Edward Strubel of Covington (Ky.), who was awarded the first prize of \$500 for an American choral number. Mr. Strubel's work is a musical setting of James Whitcomb Riley's poem, When Evening Shadows Fall. Second prize was given Louis Victor Saar for his musical setting of Edmund Vance Cooke's A Little Song for Two. The prize was \$300. The third prize of \$200 was awarded Eduard Schaumloeffel, who set music to Emerson Hough's poem, My Own Stout Heart and I. Mr. Strubel was scheduled to direct his own work at one of the concerts.

### JESSIE SLATIS IN RECITAL

Jessie Slatis, soprano, who appeared in recital at the Playhouse, Sunday afternoon, June 8, is a product of this city and has just returned from abroad, having sung successfully, so it is recorded, in some of the largest cities in Europe. Her program, varied and interesting, was arranged in groups and delivered in English, French and Italian before a capacity audience which evidenced great enthusiasm. Miss Slatis is a well schooled artist, with voice of calibre and beauty, most pleasurable in the lower and middle register. Her mezzo voce is clear and beautiful. She sings with abandon and unusual enthusiasm. In fact, she sings as few do—as she feels—and is a delight and should be heard again.

### LILLIAN MOYER AT CHICAGO THEATER

Lillian Moyer, professional pupil of Herman Devries, was the soprano soloist at the third concert program given

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### CHICAGO COLLEGE OF MUSIC RECITAL

A recital at Kimball Hall on Sunday evening, June 1, given by the Chicago College of Music, of which Esther Harris is the able president, enlisted the services of piano students of Esther Harris and Glee Maeck, violin students of Alfred Goldman, dramatic students of Eleanor Randall, and dancing pupils of Helen Powell. Especially worthy of mention was the playing of Kate Bordan, Lillian Freeman and Rosa Goldova, all Esther Harris exponents, who reflected much credit on their excellent teacher through their fine work at the keyboard, and David Blumenstock, Jerome Feingold and Dorothy Kabaya, whose exceptionally good violin playing showed the fine work being accomplished at the Chicago College of Music under Mr. Goldman. Others taking part in the program were Dorothy Wellston, Clara Wood, Edna Marie Bratton, Isabel Gaddis, Florence Wolfberg, Natlan Bratton, Clara Friend, Frieda Siegel, Jane Oliver Young, Ida Katz, Bertha Kolovsky, Dorothy Asimov, Marjorie Bissert and Gladys Ackerman, all of whom proved highly favorable to their teachers and the school. Some twelve dancing students also did creditable work and added to the enjoyment of the program.

### HOLMSTROM ENDORSED BY GOODWIN

The following letter from Esther M. Goodwin, gives several reasons why vocal students should study breathing for singing and therapeutics, with V. M. Holmstrom:

Dear Miss Holmstrom:

I am glad to explain more at length the benefits derived from my lessons with you. You must realize that I was sorely in need of just such lessons, or I would not have given them preference to a mountain trip this summer. My teacher, Mr. L. B., says I show a remarkable improvement and now he does not find it necessary to spend some of the lesson time attempting to bring about breath control. At a recent recital of mine he commented to me and told me what you had accomplished. Well, to be more definite, I am relaxed; there is no tension when I sing. With this added strength I am able to sustain phrases which before were tremulous. You have shown me how to stand correctly and how I should carry myself when I walk. I think nothing could have helped me remain well and full of vigor during the most intensive weeks at the conservatory, as did those lessons with you. I am deeply grateful to you for the already stated reasons, and also for your generosity. May continued success be yours!

Very sincerely yours,

(Signed) ESTHER M. GOODWIN.

### CECILE DE HORVATH'S BUSY PUPILS

A number of pupils from the class of that prominent pianist and teacher, Cecile de Horvath, are busy in the concert field. Some of the recent dates filled by several pupils are as follows: Betsy Brown played for the Evans-ton Woman's Club, March 18; at the Congregational Church, Chicago, March 26; at the Sherwin Hotel, Chicago, April 15; at the Endeavor Presbyterian Church, April 23 and 24; a return engagement at the Sherwin Hotel, May 10; and at the Humboldt Park Hall, May 15. Virginia Hill played for the Commercial Club of Geneva (Ill.), May 23, and at the Geneva High School, June 7. Amy Degerman appeared at the Sherwin Hotel, May 18. Elizabeth Dollison gave two recitals before the Sigma Gamma Society lately, and Helen Monroe played before the D. A. R. in Beverly Hills and in River Forest.

### GUNN SCHOOL COMMENCEMENT CONCERT

The Glenn Dillard Gunn School of Music and Dramatic Art gave its commencement exercises and opera performance at the Blackstone Theater, on Saturday evening, June 14. The Little Symphony Orchestra of Chicago, Glenn Dillard Gunn and Adolf Muhlmann conducting, furnished the program, which was opened by Marion Carter, pupil of Mr. Gunn, who played the Moszkowski concerto in E major for piano and orchestra (last movement). She was followed by Happy West, who was heard in the aria, Dich Theure Halle, from Tannhauser. Sara Levee, pupil of Belle Tannenbaum-Friedman, played the Andante Spianato and Polonaise for piano and orchestra by Chopin. Marietta L. Gihle, pupil of Guy H. Woodard, played Wieniawski's Souvenir de Moscow, for violin and orchestra. Cleo Mundt Hiner, pupil of Glenn Dillard Gunn, rendered Liszt's Hungarian Fantasy for piano and orchestra. Ruth Olt Wack, pupil of Adolf Muhlmann, sang the aria, Non Paventar, from Mozart's Magic Flute, and the concert was concluded by Rae Bernstein, another pupil of Mr. Gunn, who introduced to Chicago Bortkiewicz's concerto in B flat major for piano and orchestra, playing the last movement. After the concert the students were given degrees, diplomas and certificates. The second part of the program included a condensed version of Carmen with a ballet by pupils of Adolf Bolm. Mr. Gunn conducted the performance, which was staged and arranged by Adolf Muhlmann. The performance, as well as the concert, will be reviewed in the next issue of the MUSICAL COURIER.

The Gunn School also presented, on June 15, its dramatic department, which is headed by Sophia Swantstrom Young and Marie Elizabeth Johnson, in several comedies including Miss Civilization; The Ghost Story, a one-act comedy by Booth Tarkington; The Gift, a one-act comedy by Marie Foley; The Dress Rehearsal of Hamlet, a one-act comedy by Mary McMillan. Sandwiched between those comedies were readings and fancy exhibitions. This program took place at the Playhouse.

### BUSH CONSERVATORY COMMENCEMENT SEASON PROGRAMS

President Kenneth M. Bradley, of the Bush Conservatory, is probably the originator in Chicago of having a series of concerts by students during the commencement season instead of giving but one concert preceding the commencement exercises. The idea has proven most successful, as many pupils are given an opportunity to appear. This commencement series of music programs began on Monday, June 2, and eight programs were given up to Monday, June 16. Naturally, all the programs cannot be given space in these columns—not because the students do not deserve encouragement and much praise, but reviewing only two programs (the seventh, given on Thursday evening, June 12, and the last, to be given on Monday, June 16) will

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JESSIE SLATIS

at two separate consoles, have attracted the attention of musical Chicago.

### HESSELBERG OPENS OWN STUDIO

Edouard Hesselberg, noted pianist and composer, formerly connected with the Sherwood Music School, has opened his own studio in the Fine Arts Building.

### EDWARD POOLE LAY TO EUROPE

Edward Poole Lay, baritone, who made a deep impression at his recent debut in a song recital in Chicago, has left for New York, from where he will sail next week for Europe on the S. S. La France. Mr. Lay will spend several months abroad, coming back to America in October. His vacation will be spent this year in the Pyrenees.

### ORGANIST ADMITTED TO S. O. A. M. CONTEST

The National Association of Organists, with the cooperation of Frederick Stock and the Orchestral Association, has arranged to have organists included in the contest conducted by the Society of American Musicians for solo appearances at the popular concerts of the Chicago Symphony Orchestra. Organists between the ages of twenty-one and thirty-one will be eligible and are to play the Guilmant first organ sonata in D minor at the contest, which will take place in December. Full details can be obtained from

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suffice to show the high artistic standard of the Bush Conservatory and the excellence of the students' work. The seventh music program was opened by Robert Sanders, a piano student from the class of Edgar Nelson, who gave a good account of himself in the Schumann fantasia in C major; Dorothy Neill, a soprano, student of Mae Graves Atkins, sang the aria Ritorna Vincitor from Verdi's Aida in a manner completely in her favor; Edith Kendall showed the result of the tutelage of her master, Richard Czerwonky, in her rendition of Mendelssohn's violin concerto; Helen Goeckle, a student of Boza Oumirossoff, reflected credit on her mentor through her singing of Bohm's Still wie die Nacht and Schumann's Widmung; Lucia Murphy, a Rive-King student, scored in Liszt's rhapsody, No. 10; Cornelia Verneaux, another pupil of Mrs. Atkins, sang agreeably Cadman's Doe Skin Blanket and Speaks' Morning; Ruth Moyer, already a good pianist, another student from Mme. Rive-King's class, played the Mendelssohn Spinning Song and Liszt's Rakoczy March; John C. Minnema, also a student of that distinguished teacher, Boza Oumirossoff, disclosed a sympathetic baritone in the Vision Fugitive from Massenet's Herodiade; Robert Quick, who has been heard very often this winter privately and publicly, made himself, as well as his teacher, Czerwonky, proud by a truly beautiful rendition of the Wieniawski D minor violin concerto; Freddie Webber sang the Caro Nome from Rigoletto with fine understanding, and the program came to a happy conclusion with beautiful readings of Balakirew's The Lark and Liszt's St. Francis Walking on the Waves by Harold Sanford, a most talented pupil of Jan Chiapucco, one of the most successful piano teachers of Chicago.

The growth of the Bush Conservatory in the last few years has been nothing short of phenomenal, due to President Bradley's progressive views and to his faculty, which boasts several international figures.

#### NAKUTIN PUPILS IN DEMAND.

Pupils of Alexander Nakutin, the well known Chicago vocal instructor, are busy in the concert field, as will be seen by the following list of recent engagements: Mary Jane Todd, lyric soprano, has been engaged with the Tavio Orchestra, Kansas City (Mo.) for twenty weeks; Helen Golden sang a group of songs for the Chicago Council of Women, at the Drake Hotel, May 23; Cantor Sonenlaar filled an engagement in Milwaukee May 17; Cantor Kritz was soloist for the Zionist Convention during May; Sara Reginald Rabin appeared as assistant artist at the Auditorium Recital Hall June 4; Elsa Novak and Carl Lasco are touring Italy with much success; Edythe Seewald has left for an extended concert tour in Texas; Mary Fagin, mezzo soprano, was soloist at the Terrace Garden the latter part of May, the engagement lasting several weeks. Besides the above appearances many Nakutin students have sung for the radio in Chicago and several are engaged for the International Fete concert at the Municipal Pier June 22.

#### KNUPPER PUPIL SCORES.

Richard Rix, advanced piano student from the class of Walter Knupfer, played with marked success the Liszt E flat concerto at the concert given by the Knupfer Studios at Fine Arts Recital Hall, May 27. This affair was reviewed in these columns but Mr. Rix's appearance was inadvertently omitted, as his playing reflected credit on himself as well as on his teacher.

#### OUMIROFF PUPILS SING FOR SCULPTOR POLASEK PUPILS

A bit of old world co-ordination of the arts appeared in the studio of Albin Polasek one day last week when he brought his pupils together to listen to the singing of some students of his fellow countryman, Boza Oumirossoff in the charming environment of his Tree Building studio. Mr. Polasek, himself the possessor of a powerful baritone voice, gave with M. Oumirossoff some fascinating Bohemian folk songs with a lift and infectious humor as only two such talented sons of Bohemia could give them. Florence Newman, soprano, who sang the following evening in recital at the Musical Guild, gave two arias with ease and grace. There followed a group of songs by Helen Goeckle, the contralto of the Fourth Presbyterian Church. John Minnema gave a delightful reading of two Schubert songs, disclosing a beautifully trained baritone voice, responsive to the slightest mood changes of the songs. Several numbers were also given by Ruth Barber and Liza Berquist and there was also a duet by Misses Newman and Berquist. The treat of the afternoon, however, was reserved for the last when M. Oumirossoff sang some songs, and Mme. Spravka, his delightful pianist wife, played Chopin and Smetana for the students. The influence of music is a vital one in Mr. Polasek's art. One of his works, The Spirit of Song, has been purchased as a gift to Bush Conservatory by the class of 1924.

#### UNIVERSITY OF CHICAGO SUMMER RECITALS.

The summer recital series given on Friday nights, under the auspices of the University of Chicago, will be presented this season by Florence Macbeth, June 20; Sophie Braslaw, June 27; Fannie Bloomfield-Zeisler, July 11, and Clara M. Scheville and Ferdinand Schevill, folk and folk-songs of the Hebrides, August 15.

#### GALLI-CURCI IN CHICAGO.

Homer Samuels, the popular husband-accompanist of Galli-Curci, was seen on the boulevard one day this week. Both were in Chicago on their way East from the North West.

#### WHAT HAYDN OWENS IS DOING.

Students of Haydn Owens were heard in recital in the Fine Arts Building May 24. Those taking part included Roy Bartram, Mary Woods, Susan Lane, Janet Fyfe and Antonio Nicotelli. To add to the enjoyment of the program there were violin duets by Mrs. Owens and Mr. Berg, and Mr. Owens played several piano selections, after which tea was served.

Last Thursday and Friday evenings the choir of Calvary Presbyterian Church, of which Haydn Owens is the director, presented a program of songs of other days. The choir, dressed in costumes of by-gone days, rendered old folk songs and a short choral cycle.

Mr. Owens will teach during the summer at Winona Lake (Ind.), where he will take charge of the music at the summer school of the University of Indiana.

#### SHERWOOD MUSIC SCHOOL NOTES.

Pupils of the piano, voice and violin departments of the Sherwood Music School were heard in recital on Thursday evening, June 12, at the Sherwood Recital Hall.

The piano department presented a number of students in

a program at the school recital hall on Thursday evening, June 5.

#### LOUISE ST. JOHN WESTERVELT PUPILS.

A recital by pupils of that distinguished vocal instructor, Louise St. John Westervelt, in the Columbia School Recital Hall, Wednesday evening, June 11, enlisted the services of Fannie Unger, Jewel Prosser, Virginia Banford, Kathryn Billig, Katherine White, Reba Conger Gross, Ivine Shields, Winnifred Erickson, Marion Cappa and Geraldine Rhoads. A well arranged and interesting program was well sung by the pupils, who did themselves and their mentor proud.

#### BUSH CONSERVATORY ITEMS.

The distinguished artists, Arthur Middleton, the prominent American baritone, and Jan Chiapucco, well known and popular pianist, will give recitals during the first week of the Bush Conservatory Summer School, which opens on June 25. The Chiapucco concert is booked for Friday night, June 27, while the recital by Middleton has been arranged for Tuesday evening, July 1. Both concerts will take place in the Recital Hall of the Conservatory, 839 North Dearborn Street.

Many other notable artists are listed in the summer recital series at Bush Conservatory, among them being Richard Czerwonky, violinist; Boza Oumirossoff and Elsie Spravka, Bruno Esbjorn, a two piano recital by Jan Chiapucco and Adolph Ruzicka, and a joint recital by Jan Chiapucco and Arthur Middleton. Lecture recitals will be given by Julie Rive-King and Justine Wegener and two by the directors of the department of expression.

Vittorio Trevisan and Charles W. Clark will present their pupils in recital.

President Kenneth M. Bradley and the faculty of the Bush Conservatory gave an informal studio tea for the class of 1924 and the following guests of honor: Mr. and Mrs. Vittorio Trevisan, Mr. and Mrs. Louis Kreidler, Elsie Alexander and Emerson Abernethy, on Sunday afternoon, June 8, at the Keedy Studios. A musical program added to the enjoyment of the afternoon.

#### MUSICAL NEWS ITEMS.

Advanced pupils of Kurt Wanick gave the regular Saturday afternoon recital of the American Conservatory at Kimball Hall June 14. Ruth Price, Katherine Painter, Rose Morrison, Stephanie Lendi, Eric Haase, Lucile Sweetser, Dorothy Tudor, Walter Laing, Alice Johnson, Hazel Sims and Ruth Walker furnished the program.

Some recent professional engagements of Karl Buren Stein students are as follows: Gunnar Erickson, baritone, appeared very successfully in recital at Indianapolis (Ind.) in a well selected group of American songs on June 8; Ruth Hein, soprano, was special soloist at the annual concert given by the Masonic order of Chicago Heights on June 15; Alice Bereska, soprano, was recently chosen as soloist for St. George's Church in Englewood; William Ladwig, tenor, and Mrs. Amanda Albach sang several duets in a sacred concert at Christ Lutheran Church in Austin, June 1; Eileen Everett, soprano, left the city on June 14 to take up the position of soloist at Wauby Lake Resort in Wisconsin during the summer vacation season; Janet Havens, dramatic reader and mezzo soprano, for several years successful in leading vaudeville theaters, has secured a good contract for the coming season, booking from New York, and Mildred Anderson gave special readings at an Old Folks' concert in Oak Park, June 4. (Miss Anderson is a pupil of Mrs. Karl Buren Stein.)

The Fort Dearborn Male Choir appeared at Kimball Hall Saturday evening, June 7, under the direction of Carlisle Tucker before a large and pleased audience.

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The following instrumentalists will be under Concert Direction Annie Friedberg during the 1924-25 season: Pianists—Myra Hess, Helen Bock, Bruce Simonds and N. Val Peavey; violinist—André Polak; cellist—Gerald Maas. The vocalists under Miss Friedberg's management include: Thalia Sabaniva, soprano of the Metropolitan Opera Company; Elizabeth Schumann, lyric soprano, formerly of the Metropolitan Opera Company; Elsa Alsen, dramatic soprano, formerly of the Wagnerian Opera Company; Carmela Cafarelli, coloratura soprano; Óra Hyde, lyric soprano; Emily Stokes Hagar, lyric soprano; Arvida Valdane, dramatic soprano; Joyce Bannermann, lyric soprano; Katharine Metcalf, mezzo soprano; Claire Brookhurst, contralto; Edwin Swain, Leonard Lewis and Fernando Guarneri, baritones.

#### Harold Land Judges Contest

Harold Land, Seth Bingham and Franklin Robinson were the judges at the choral competition recently in Washington, Conn., when several private girls' schools competed for a silver loving cup. First prize went to Rosemary School, Greenwich, Conn.; second to St. Margaret's, Waterbury, and third to Wykeman Rise School of Washington.

#### Summer Engagements for Alberti's Pantomimes

Appearing for three weeks in the Cincinnati Grand Opera Theater during August, Eva Alberti's Pantomimes will feature The Minstrel, a Spanish pantomime and selected comedy scenes from Shakespeare, part of the repertory which will be used during the winter tour to follow.

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## MUSICAL COURIER

# MUSICAL COURIER

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*Published every Thursday by the*

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**THE MUSICAL COURIER EXTRA**  
Published every Saturday by Musical Courier Company  
Devoted to the Interests of the Piano Trade.

NEW YORK

JUNE 19, 1924

No. 2306

The New York Times says that Coolidge is remarkable because he can say "No." Nonsense. Any concert manager uses the word much more frequently.

"The naked truth always displeases us," writes a pseudo-philosopher in a weekly "magazine of individuality." Not so. The naked truth of Thais as revealed by Mary Garden pleases us—and others—mightily.

Political conventions always exhibit leading motives, secondary motives, counterpoint, cross rhythms, color, dissonance, inner voices, scoring, drum beatings, trumpetings, sour tones—in fact, everything except harmony.

The Chicago Civic Opera has been wise enough to engage Roberto Moranzoni, who has left the Metropolitan where he has been for a long term of years. So Mr. Moranzoni stays in America anyway. A very wise idea. He is too good to be allowed to go home. And just why he leaves New York puzzles a lot of heads.

Mayor Hylan announces that the site for the city's proposed Music and Art Center will not be in Central Park, but probably somewhere on the south side of Fifty-ninth street, facing the park. This move came about because of ill judged opposition to the original plan. It is understood also from the Mayor's announcement that several wealthy private citizens have pledged themselves to contribute liberally toward the erection of the buildings if the city will purchase the ground.

Open air music everywhere, Old Sol, King Boreus, and Jupiter Pluvius permitting. Ravinia Park opens June 21, Goldman now is holding forth here, June 22 will mark the beginning of the annual al fresco opera in Cincinnati, the New York Stadium concerts are to begin July 3, Mme. Schumann-Heink sang at the Hollywood Bowl last Sunday, and in a score of other places, concerts and operas are sounding, or soon will sound, in the great open spaces devoted to those purposes.

Like all of his works, upon first hearing the new piano concerto by Stravinsky seems to have made a decidedly mixed impression when heard for the first time recently in Paris, the composer playing the piano part at one of the Koussevitzky concerts. Andre Schaeffner, in Le Menestrel, liked the extraordinary rhythmic effects of the final movement, and in the first movement, Stravinsky's "surprising fashion of ending a phrase upon a syncopation, a false hole of silence suddenly scooped out of the regular design

of the measure." But of the slow movement he says "the melodic and harmonic quality sometimes descends to the level of poverty."

"Why does no one write overtures nowadays?" asks a correspondent. Because modern composers prefer to add several hundred measures more and call the work a symphonic poem.

Beniamino Gigli, as was only to be expected, made a conquest of Berlin on his first appearance. It is the invariable (and highly satisfactory) custom in Germany to wait until the end of an act before applauding, but when Gigli made his debut (as Rodolfo) there was an outburst of applause after the Gelida Manina which stopped the show for a while. Critics declare there has been nothing heard in Berlin like him since Caruso.

The finest music in the room is that which streams out to the ear of the spirit in many an exquisite strain from the hanging shelf of books on the opposite wall. Every volume there is an instrument which some melodist of the mind created and set vibrating with music, as a flower shakes out its perfume or a star shakes out its light. Only listen, and they sooth all care, as though the silken soft leaves of poppies had been made vocal and poured into the ear."—James Lane Allen.

E. C. Mills, leading spirit in the American Society of Composers and Publishers, wants the society to erect a \$5,000,000 music skyscraper in the Times Square district. To help finance it he is confident that the members of the A. S. C. A. P. will sacrifice the fees which the society collects for them for their performing rights and turn them into the building fund. The entire structure will be occupied by individuals and organizations connected in some way with music, and would pay rentals, according to Mr. Mills, "on the basis of existing rentals in the Times Square district." Would they? Most of them are not used to it. Besides we can hardly conjure up the spectacle of the A. S. C. A. P. (being one ourselves) nobly declining the quarterly check which they have been receiving regularly for years and begging Brother Mills to build them a great big building. We certainly admired Brother Mills' energetic action against the broadcasting pirates; but this time, altruistic as we are, we are not yet, at least, to be found climbing up on his band wagon.

### O+O=O

It is said to be against the principles of broadcasters to pay their artists.

Here are a few of the names that were listed in radio programs for the week ending June 14:

Mida Gray, soprano.  
Henrietta Slomka, piano.  
Alexander Dellerson, baritone.  
May Sievert, soprano.  
Edward Ricca, piano.  
Charles Flech, flute.  
Doris Makstein, soprano.  
Myrtle Purdy, contralto.  
Ruth Pemberton, baritone.  
Charles Hoerning, baritone.  
Diana Oster, piano.  
Philip Steele, baritone.  
Marjorie Fullerton, soprano.  
Edward Cohen, violin.  
Evelyn Schwarz, piano.  
Marie McGuigan, soprano.  
Clara Zager, violin.  
Ruth Burroughs, piano.  
Helen Mankey, contralto.  
Gertrude Trubel, contralto.  
Edith Bly, piano.  
Edith Koehler, piano.  
Francis Carpenter, baritone.  
Herbert Kearns, tenor.  
Marie Bergeron, soprano.  
Katherine Cummings, piano.  
W. Weeks, piano.  
Margaret Solley, soprano.  
Carol Anderson, violin.  
Walter Kelly, tenor.  
Katherine Spelman, piano.  
Harry Coffey, tenor.  
Elizabeth Spencer, soprano.  
Vladimir Draydoff, piano.  
Thomas Farmer, baritone.  
Helen Drew, piano.  
Charles Dryden, tenor.  
Hilda Ramon, soprano.  
Gertrude Krantz, soprano.  
Carl Barthmann, baritone.  
Oscar Taylor, baritone.  
Judith Roth, soprano.  
Herbert Speer, piano.  
M. E. Maughton, tenor.  
Ada Lernbach, soprano.  
Olive Johns, soprano.  
Lila Blankenship, soprano.  
Katherine Cullen, piano.  
Katherine Tennen, piano.  
Ruth Mitchell, soprano.  
Aileen Williams, violin.  
Frank Arnold, piano.  
Leonard Meissheim, baritone.  
Elizabeth Pfeffer, soprano.  
Bernard Ahrens, baritone.  
Evelyn Simon, soprano.  
Leon Simon, baritone.  
Alice Godillot, soprano.  
Quinto Maganini, flute.  
Harry Hirt, piano.  
Allan Prior, piano.  
William Sweeney, baritone.  
J. R. Schlossberg, baritone.  
Harry Jentes, piano.  
Christine Galloway, soprano.  
Florence Robrecht, soprano.  
Mary Eaton, violin.

Edward Morris, piano.  
William Ryder, baritone.  
Dorothy Swisher, soprano.  
Rebecca Berg, piano.  
Nora Helms, soprano.  
Arthur Michaud, tenor.  
Wellington Lee, piano.  
Janet Hecht, contralto.  
Paul Edwards, baritone.  
Carola Valderama, piano.  
Marguerite White, soprano.  
Edna Hartman, soprano.  
Carroll Clark, baritone.  
Charles Kindelberger, tenor.  
Beatrice Wenner, harp.  
H. Crofford, baritone.  
J. A. Baumgartner, piano.  
Robert Fuersten, piano.  
Antonio Pesci, tenor.  
Kathryn Miasmer, pianist.  
Rose Ruttkay, violinist.  
Doris Coxen, soprano.  
Minnie Kurtz, pianist.  
Fred Palmer, cellist.  
Warner Hawkins, pianist.  
Emma Wreen Pietsch, soprano.  
Mrs. Helen Garret, pianist.  
Maddalena Hauff, soprano.  
Eleonora Grey, pianist.  
Edna J. Bockstein, pianist.  
Emily V. Ebert, soprano.  
Otto Edwin Albrecht, pianist.  
Mrs. Payne, soprano.  
Don Roberts, tenor.  
Victor Wilbur, baritone.  
Mary E. Vorti, organist.  
Antoinette Vaden, pianist.  
Marie Van Scocoy, soprano.  
Russelle Mitchell, violin.  
Bernhart Nippa, baritone.  
Hazel O'Neill, soprano.  
Virgil Smith, pianist.  
Flora Adler, harp.  
Jean Welker, baritone.  
Mrs. E. D. Woodruff, contralto.  
Mildred Gardner, soprano.  
Maurice Brown, cello.  
Rita Present, piano.  
Le Roy Duffield, tenor.  
Harry Shafran, violin.  
Helen Graves, soprano.  
G. Argentino, tenor.  
Thurston Noe, organ.  
Edna Bishop, soprano.  
Sara Turin, soprano.  
Edna Walter, soprano.  
Mary Harris, soprano.  
I. Piroshnikoff, concertina.  
F. Tarwoschek, tenor.  
Eva Nadler, piano.  
Florence Burns, contralto.  
Dr. Charles Dolan, tenor.  
Edward Slattery, boy soprano.  
Romolo Natafano, violin.  
Theodore Roth, violin.  
Paul Gabel, piano.  
Roy Easter, baritone.

June 19, 1924

## AMERICAN MUSICAL MAGAZINES

There has been so much controversy regarding priority in the publication of musical magazines in America in the English language that it seems well, once for all, to give exact facts gathered from copyright and post office records and other sources. Here they are: 1. *The Euterpeiad*, Boston (no record of the first volume, but the second volume was published in 1822); *The Lyre, or New York Musical Journal*, 1824; *The Euterpeiad*, New York, 1830; *The Musical Magazine*, New York, 1836; *The Musical Review*, New York, 1838; *Boston Musical Gazette*, 1838; *The Musical Magazine*, Boston, 1839; *New York Mirror*, 1839; *The Musical Reporter*, Boston, 1841; *Boston Musical Visitor*, 1842; *American Musical Times*, New York, 1846; *Boston Musical Gazette*, 1846; *American Musical Monthly Review*, New York, no record of first volume, but the second volume was published in 1851; *Boston Musical Journal*, 1853; *Dwight's Journal*, Boston, 1853; *New York Musical Review and Choral Advocate*, afterwards called *New York Musical Review and Gazette*, 1854; *Massachusetts Musical Journal*, Fall River, 1855; *Philadelphia Musical Journal and Review*, 1856; *Watson's Art Journal*, 1869; *The Amateur*, Philadelphia, 1870; *Brainard's Musical World*, Cleveland, 1875; *Lauter's Monthly Journal of Music*, Newark, 1876; *Musical Record*, Boston, 1879; *Musical and Sewing Machine Gazette*, New York, 1880 (the first issue of this paper, which was a trade review—all of the music stores in those days also carrying sewing machines—is dated Saturday, February 7, 1880, and three weeks later, on February 28, 1880, the name was changed to *Musical and Sewing Machine Courier*, and on April 3, 1880, the name was changed to *Musical Courier*, a name which it has retained ever since); *The Etude*, 1882; *Music, a Review*, New York, 1882 (this paper changed its name in the same year to *Music and Drama*, and in the following year became *Freund's Music and Drama*); *American Musical Journal*, Philadelphia, 1885; *Music, Chicago*, 1891; *Musician*, 1897; *Musical America*, 1898; *Musical Observer*, 1907; *Musical and Theatrical Review*, 1915; *Musical Quarterly*, 1915.

Most of these papers were of short duration, the most important of the old ones being the *New York Musical Review*, *Watson's Art Journal*, *Brainard's Musical World*, *Dwight's Musical Journal* and *Lauter's Monthly Journal of Music*. Until the *Musical and Sewing Machine Gazette* came into being there appears to have been no effort to conduct a genuine trade magazine along business lines, and a number of the older papers were issued by music publishers, or—as appears in the title of some—choral interests. There are also a large number of musical papers now in existence serving local interests or of recent inception; also a number of piano and musical instrument trade papers, band and orchestra papers and the like.

Just as our great American dailies—by far the greatest information and educational organs the world has ever known—depend upon business for support, and aid business enormously in this friendly and mutually beneficial cooperation, so magazines of the music world can only be of real benefit to the musical growth of the country when they cooperate in a business way with the musicians themselves, and with those who are directly or indirectly associated with music. There should be no objection to recognizing such papers as trade papers.

The *Musical Courier* is the oldest of the American musical journals for the simple reason that it deserves to be. It has proved itself to be actually and materially useful. It has felt from the beginning that there must be two sides to music; the bread-and-butter side and the art and educational side, and it has printed from the very beginning informative articles about all sorts of musical affairs, it has published news from the musical world both native and foreign, it has published information about artists and teachers and about every sort of musical endeavor, especially every effort of America to make itself musical.

The number on this issue is 2306. A perusal of those papers from the small beginning in 1880 would provide one with a detailed account of the gradual growth of music in America from the days of little things to the days of our greatness. If the *Musical Courier* has recorded history, it has also made history—and is proud of it!

## VARIATIONS

By the Editor-in-Chief

We confess that until last week we had but small regard for cellists. Having ourselves studied the piano, we shared with most other pianists an ill concealed contempt for our cousins of the stringed instruments. Nearly all the cellists we ever had known were men of a sad cast of countenance, with a cynical view of life, fond of wearing flowing neck garb and colored silk handkerchiefs, and given to chronic bewailing of the lack of solo opportunities on the cello, and the dearth of an adequate concert literature for that instrument.

One cello playing chap of our early Berlin days had a working knowledge of philosophy, and in a certain café debate quoted Herbert Spencer's theory of melody. But afterward it leaked out that the cellist in question played piano very well, and had a brother who taught piano at a municipal conservatory.

For some reason or other it seemed difficult for us to believe that a cellist thought much about music after he had acquired his staccato, and was able to lose any ordinary accompanist in Davidoff's At the Fountain.

We did not change our mind until quite recently, when we happened to be sitting next to an unemployed cellist at one of Edwin Franko Goldman's Central Park concerts. He said something about "the density of the atmosphere being responsible for the compactness of the forte," and then added a compliment for "the healthy vigor of Goldman who is able and brave enough to do a real forte."

"Then you believe that there are conductors who would not, and conductors who could not, make a forte?" we asked.

"Forte is a relative term," he replied, without looking in our direction.

"But even the critics are agreed—"

"Criticism, too, is relative," interrupted our neighbor of the knee fiddle; and just then the Tchaikowsky Marche Slave began.

When the final note of the concert had sounded we turned again to the cellist and said: "About forte being a relative quality—"

"Is it a quality?" he asked. "If you'd like to walk down Fifth avenue as far as Fifty-ninth street, we might go into that matter a little more deeply."

We pushed our way through the throngs that poured out of the park and as we passed through the Seventy-second street entrance onto Fifth avenue, our companion continued: "You see, I always feel a bit sorry for conductors who are accused of too much or too little forte, and critics whose scale of dynamics seems all wrong. Sometimes it is and sometimes it isn't. And sometimes both the conductors and the critics are wrong."

"I don't quite see—"

"Before all things we must not judge all hearers alike, whether they be conductors, critics or merely listeners for pleasure. They have their physical differences—even anatomical differences—which ought to be considered. Have you ever stopped to reflect that the thickness of the skull varies in different individuals, and have you calculated what effect Strauss or Stravinsky might have on a person with a thin skull, and Mozart and Debussy on a person with a thick skull? Or, do you imagine that every conductor is sensitive to sound in the same degree and manner when he stands on the platform and acts as the direct reflecting medium of the clarinets, horns, trombones and tubas, which are all pointed straight at him?"

"Well, your question—"

"The shape of the head tells an interesting story to one who knows. I need hardly remind you that at a very early period of foetal existence the cerebrum is inclosed in a membranous capsule external to the dura mater and in close contact with it. This is the first rudiment of the skull, the cerebral portion of which is consequently formed before there is any indication of a facial part. Imperfect development or ossification of these rudimentary parts often gives rise to peculiarities in hearing."

"Then the critics who—"

"Comparative anthropology classifies human skulls as dolichocephalic, or long, mesocephalic, or medium, and brachycephalic, or broad. Now, after determining the shape of the skull, other considerations should follow, such as the condition of the cranial sutures, the size of the auditory meatus—"

"But are not all meatuses—er, I mean meati—"

"Certainly not, nor is the auricular opening always the same in shape and position. But aside from the mere function of hearing there is, too, the doctrine (expounded by some of our best medical scientists) that regards the form and proportions of the skull as an index of the mental qualities or

temperament. Have you ever looked into craniognomy at all—"

"I read that the Bertillon system—"

"Not at all the same thing. The measuring of the craniometrical planes has nothing to do with their construction. The brain shell or the brain bowl is studied only externally by Bertillon. Do you know anything of craniotabes, for instance?"

"I can't say that I have read him; but—but—"

"Craniotabes is a circumscribed softening of the bones of the skull, resulting in patches of thinness. It is a rachitic disease of infancy. Then one's hearing may be impaired, too, by furuncle, or boil, cellulitis, impacted wax, foreign bodies, bony growths, and wounds or other injuries of the drum membrane."

"Then the critics might—"

"All diseases of the ear are divided into those of the auricle, the external auditory apparatus, the middle ear and the mastoid process."

"Now, I suppose the middle ear—"

"Then there are congenital malformations, such as deformities, appendages and supernumerary growths, cutaneous diseases, inflammatory processes attacking the cartilage, tumors, catarrh, congestive condition of the Eustachian tube—in the latter there is the result of a closed tube, with partial deafness and constant noise. Then the abuse of alcohol often

## FROM THE MUSICAL VOCABULARY



"He played with unusual warmth."

impairs the hearing, and causes whistling or buzzing, or crackling noises in the ear."

"That interests me. A man who drinks, therefore—"

"And then the small bones, the muscles and the cartilages of the ear—the subject is well nigh endless. One man in a thousand has a perfect hearing ear and—"

"I see now why dynamic force—"

"Ah, that brings us to the subject of acoustics. And just here let me remind you of the researches—with which I assume you to be familiar—of Helmholtz, Poynting, Thomson, Sabine, Rayleigh, Ebbinghaus and Waller, to name only a few."

"Of course at college—that is—you know, in student days we—"

"The Helmholtz theory, for instance, has received confirmation on the pathological side by the discovery that, in certain individuals, the hearing of tones is abrogated over a definitely circumscribed portion of the scale (called tonal gap) or is abrogated in general, but retained over a similarly circumscribed area (called tonal island). Vivisectional experiments on dogs seem to show that excision of the tip of the cochlea (where the membrane is widest) produces a deafness to base tones."

"Now, if in dogs, why not—"

"Exactly. And then come the purely acoustical properties of a hall or concert room, per se, and in relation to the individual room. The sound waves spread out into the surrounding medium with a velocity called the 'velocity of sound,' which depends alone upon the elasticity of the medium with respect to a compression and upon its density, if the medium is homogeneous. Like all waves they may experience reflection, or echoes, refraction, as when passing cold air to hot air, or dense air to rare; dispersion, interference and—"

"For instance—"

"I know what you would say. In dry air it is 331.36 metres per second. The acoustic success of

a room depends largely on the nature of the tonal reverberation. It should not exceed two seconds by more than a few tenths of a second."

"Therefore the critical ear, for instance, when listening for intonation on the violin, or pedaling on the piano—"

"The material of which the hall is made must not be forgotten, as that influences the absorbing power. The capacity for hard pine wood sheathing is 0.061; plaster on wood lath, 0.034; plaster on wire lath, 0.033; audience—per square metre—0.096—"

"Measuring audiences by the metre is perhaps—"

"An isolated woman absorbs 0.54 and an isolated man 0.48—"

"Well, isn't that rather—"

"Carpet rugs, 0.20—"

"I believe we are—"

"Plants, 0.11—"

"Isn't this Fifty-ninth—"

"Upholstered chairs, .30—"

"I'm afraid I'll have to say good night—"

"Oh, is this Fifty-ninth street? What a pity. It's a positive delight to meet a man so thoroughly posted and so willing to tell what he knows. I hate these persons who merely dabble in things and then assume the grand manner. You know I never read articles on music by musicians, or criticisms of concerts or opera. I have just given you a few hints why. If you'd like to walk further and let me go over the ground thoroughly—"

"I'm awfully obliged, but really—"

"I could convince you—"

"I'm sure you could. Here's a taxi and I must be going."

"I admire a man who—"

"Thank you, thank you, a thousand thanks—"

"I could tell you, for instance—"

"Good-by. Auf Wiedersehen."

"You see, a conductor's forte—"

The taxi drove to the curb and a sudden jump inside saved us.

We never shall doubt a cellist again.

Last week we were saying something about the wonderful (and somewhat fearful) array of statues in Central Park. Now comes another bronze visitor to join the group, and he is a worthy member of it, according to the attached Evening Journal editorial of June 13:

Mrs. Harry Payne Whitney, earnest young woman and an artist of real ability, has made a gigantic equestrian statue of the famous American scout, trapper and Indian fighter, Buffalo Bill. This work is admirably executed. You may see it at any hour until next Sunday at the south end of The Mall, in Central Park. After that the statue stands west, to be erected on a beautiful spot, near the place where Buffalo Bill was born.

During his temporary stay in Central Park, Buffalo Bill will have as neighbors, on one side, Shakespeare, on the other Beethoven, the greatest writer and the greatest musician that the world has produced.

Fate makes strange park fellows. Yet the juxtaposition is not inappropriate. All three were pioneers, Shakespeare in literature, Beethoven in music, Buffalo Bill in the literal sense of the word, in the Far West. Go to Central Park before Sunday. See the statue temporarily placed there, thanks to the American Scenic and Historic Preservation Society, of which Dr. George F. Kunz is president and Mrs. Edward H. Harriman honorary president. Take your children to see it and tell them about the three men—Beethoven, Shakespeare, Buffalo Bill—all useful, all necessary and as far apart as Aldebaran and Betelgeuse.

Dempsey and Babe Ruth both have been sculptured, but whether at the instance of the Park Commissioners or not, reports do not reveal.

By the way, Mrs. Whitney's statue is a magnificent piece of work, virile, spirited, imaginative, well executed. One wonders where a gentlewoman, of especially shy and retiring disposition, who has spent most of her luxurious life in this metropolis, gets the inspiration and ideas for such a robust and dashing piece of work, which seems the very essence of the outdoors West of other days. The art instinct plays some queer tricks with the laws of heredity.

An inventor says that soon the radio will be able to transmit thoughts. That would be rather a doubtful blessing and might interfere seriously with radio programs, if the entertainers are to find out what their hearers think of them.

If the Democrats include in their platform a plank compelling concerts to begin on time next winter, they will get our vote.

Nilly (at concert)—"His vocal chords sound strained."

Willy—"Cords? I should call them ropes."

LEONARD LIEBLING.

## BROADCASTS

A headline reads: "De Forest Attacks Advertising by Radio: Advertising by radio should be stopped in the opinion of Dr. Lee De Forest, whose invention of the vacuum tube made radio broadcasting possible. Speaking at a luncheon of the Rotary Club he said that in accepting advertising, stations inflicted untold suffering upon bored listeners-in."

Another headline reads: "Radio Hearers Like Symphonies Best. Jazz Next in Popularity. Telephone Official Declares That Eventually Broadcasting Music Will Support Itself." The article attributes to W. E. Harkness, vice-president of the American Telephone and Telegraph Company, the statement that the expense of maintaining a station would increase continually because the artists must be paid. The same authority is quoted as saying that the public likes symphonic music best.

Another paper carries a news item headed: "Applies for \$50,000 Insurance Against Static in His Radio." The story is that Ernie Young, of Dreamland Park, Newark, so fears the interference of static that he wants to insure "in case, through static interference, the singing should not meet with the approval of the hearers."

Mr. Young should also insure against some of the receiving sets being used by fans, and especially the loud speakers, some of which turn music into a grotesque howl.

However, some fans are mad, and this little verse by Arthur A. Penn, which appeared in the New York Times, June 9, tells about this sort. Little care they for nature or art!

## INTERMEZZO

The silent woods, asleep  
Far up on the hillside,  
Are filled with mysterious voices—  
Whispering, whispering, whispering.

Shriek and scream of rusty iron  
Behind the ugly factory;  
Wailing, monotonous grizzle of a damp-faced infant;  
Shrill, raucous staccato of dirty girls and boys;  
Never-ceasing wag of quarrelsome women's tongues;  
Hideous din of flat wheels  
Over noisy switches;  
Crude belch of the auto horn;  
The noisy anguish of Progress  
And Improvement  
Are lost in the mist-strewn distance,  
And here at last is peace.

A green and grassy pathway  
Winding beneath a million soft leaves above;  
A crystal brook that softly seeks its way;  
And the silent woods  
Filled with mysterious voices—  
Whispering, whispering, whispering. . . .

The weary traveler  
Fanned his flaming cheeks  
And sat him down.  
Twisting something outside the black suitcase.  
He leaned back with a sigh  
To enjoy the heavenly charm  
Of some tuneless jazz.  
He had got WCCV!

The mysterious voices ceased whispering.  
"It's a good outfit," he said.  
"It was worth the two hundred!"

ARTHUR A. PENN.

One of the funniest things about this whole business is the effrontery, stupidity, call it what you will, of some radio advertising mediums, which calmly announce that "The XYZ Troupe will sing and dance in costume at station BUNK at such and such a time on such and such an evening." Radio fans listening in must hugely enjoy the dancing and costumes!—Like serving up a moving picture at the Blind Asylum or a band concert at the Home for Deaf Mutes.

Interesting statements as to the present defects of radio are constantly made by those who, in the natural course of things, might rather be expected to keep their knowledge secret lest it might injure the business. Nothing can injure the business. Radio has a fascination for pretty nearly everybody, old and young. It is, and has very properly been called, a craze. After a while it will settle down into something definite. People will get weary of the novelty of it and will begin to ask themselves what they are getting out of it. Then such articles as that by Paul McGinnis in the New York Journal, entitled "Not All Sounds Heard—Some Letters Are Left Out Because They Are Too Expensive"; and the article in the New York Times by Alfred N. Goldsmith, chief radio research engineer of the Radio Corporation of America, who says "an ideal receiver does not exist," will be re-read with interest, and people will be a good deal surprised that they overlooked the fact so long during the craze.

The fact is that there is no absolute guarantee of a perfect musical program even with the best of receivers. There are all sorts of conditions likely to interfere. But—and however—that, it must be acknowledged, is a very small matter compared with

the sort of music that is being broadcasted. In other words, if a world famous artist is broadcasting, radio fans will gladly put up with a little uncertainty for the sake of the greatness of the art when it does come through. But if the art starts off wrong, if the performer is not world famous, or any way famous at all—and, you know, if people are not famous there is a reason for it—what can radio fans then expect? Do they expect that the art will improve in its passage through aid and tube? (It might, at that, by covering up some of the deficiencies.)

Advertising over the radio has some curious features. Not all of it is bad or dangerous or objectionable. Some firms, for instance, merely announce that "X, Y & Co. presents" and then give a regular program of paid artists without any further mention of the advertising feature, which consists solely of the mention of the name of the firm before each broadcasted number. It is difficult to see any objection to that.

Other advertising is done by individuals, who, however, do not, like the musical artists ( $O+O=O$ ), give away the whole show free. If, for instance, a writer has a book he wants advertised the radio is not a bad way to advertise it. It is perfectly safe, even if he reads short passages from the book. For books of full length cannot be transported by wireless, and a taste of its contents might well arouse the curiosity of readers, like the one scene of a thriller often shown on the screen at picture houses as a sample of next week's bill.

A musical artist was heard to remark the other day that she had broadcasted and had received, through the radio station, several hundred letters of commendation and congratulation from fans. "And," she complained, "just think! The people seemed so pleased. But my manager called me up right off, first thing next morning when he heard about it, and said he would cancel my contract with him if I did it again. Said the very people who enjoyed my program so much over the radio would be the ones who would not dream of buying tickets to my concerts. Why should they, since they can hear me free? Aren't people mean and ungrateful?"

They are, dear lady! This is a mean and ungrateful world. You would think that after writing you all those nice letters those people might be counted as among your friends and would try to beat each other to the box office to get tickets to your concert.

But do you know what they will actually do when your concert is advertised in their home town? They will look over the radio programs of the week to see if the concert is to be broadcasted. If it is not listed, they will call up the theater and want to know why. And if they are told why, and their meanness pointed out to them, they will be your enemies and the enemies of that theater for life. Yes, ma'am. It's a mean and sordid world, and  $O+O=O$ .

## ANTICIPATED

Out of the more or less West there was brought to us not so long ago a pamphlet, entitled *The Analogy Between Sound and Color and the Art of the Future*, by Guert Gunsevoort Finn, now deceased. The pamphlet, written forty-three years ago, in June, 1881, speaks of the "awakening interest in the subject of the analogy between sound and color," and goes on to offer "a few remarks from one who has studied its phases from a somewhat different standpoint from those who have dealt with this generally supposed new departure of science." Mr. Finn, working without the aid, and apparently without knowledge, of the works of Tyndall, Mills, Milliken, Michelson, Flammarion, et al, the ancient civilizations of Greece and Egypt, the mysteries of the East, and, furthermore, without anything concealed up his sleeve, proposed the scale embodied in the following passage:

"Let us take the spectrum and divide it into eleven parts, add purple and octave red to the upper end, and set it against the chromatic music scale, from middle C of the piano to the octave above, inclusive. This arrangement gives us thirteen color-steps as follows, and I will designate them by such names as I believe will be most readily understood by the greatest number of people: Middle C is represented by red, C sharp vermillion, D orange, D sharp yellow, E yellow-green, F green, F sharp blue-green, G turquoise-blue, G sharp blue, A indigo, A sharp violet, B purple and octave C by octave red. This last term will be explained further on.

"Now, let us apply this scale to the keys of the pianoforte, and submit it to the manipulation of an intelligent musician. We will find that the two common chords of each of the twelve keys will give us triads of color, among which may be found perhaps all that have been used by artists and considered good; the principal of which are red, yellow and blue, which will be found to be the tonic harmony of

the key of A flat; purple, yellow and blue-green, the tonic harmony of the key of B; violet, orange and green, the tonic harmony of the key of B flat; the other nine harmonies giving combinations of colors of different characters and degrees of interest."

The reason all this is mentioned here is because in the latest book on the subject that has come to hand, Edward Maryon's *Marcotone*, the author, working with all the knowledge that has accumulated since 1881, assisted by complete acquaintance with the esoteric philosophers of the East, also by scientific apparatus of various sorts, including some specially invented by himself to work the miracles, produced a scale which has the most extraordinary resemblance to that conceived over forty years before, by Mr. Finn, an amateur in music (though deeply studied and thoroughly informed in its science) and interested in the question merely from pure love of art. Here are the two tables:

	Maryon (1919)	Finn (1881)
C	Red	Red
C#	Red-Orange	Vermilion
D	Orange	Orange
D#	Orange-Yellow	Yellow
E	Yellow	Yellow-Green
F	Yellow-Green	Green
F#	Green	Blue-Green
G	Green-Blue	Turquoise Blue
G#	Blue	Blue
A	Blue-Violet	Indigo
A#	Violet	Purple
B	Violet-Red	Purple

The first three tones, as will be seen, correspond. Mr. Finn's "vermilion" is only another way of saying Mr. Maryon's "red-orange." Mr. Finn, however, with D sharp goes directly to yellow from orange, without Mr. Maryon's "orange-yellow" in between. In doing so Mr. Finn is decidedly inconsistent, for elsewhere in the scale he follows (or, rather, anticipates by many, many years) Mr. Maryon's simple system. However, Mr. Finn puts on the brakes again and slows down, so that with G sharp he is back with Mr. Maryon, and then they run neck and neck to the finish, Mr. Finn's "indigo" and "purple" being merely synonyms for Mr. Maryon's compound words for the same notes.

Of course there is nothing very extraordinary about this. The letter C was adopted as the symbol for the primary note of the musical scale several centuries ago. Likewise, the names for the colors of the spectrum were invented centuries ago, and the spectrum has not changed its habits as to rotation of colors since man became acquainted with it. It did not, perhaps, require a colossal brain to conceive the idea of running the primitive light scale and the musical scale alongside of each other. The only thing that interests us is the thought that the avid investigator, Mr. Maryon, after earnest prayers and entreaties, did not discover a more individual scale, one differing more from that which the dilettante Mr. Finn invented forty-three years earlier by the use of horse sense combined with a little imagination—for in 1881 things were very primitive. "As to the ratio of the vibrations of the color scale," said Mr. Finn, "there seems to be a variety of opinions among scientific experimenters as to what is the exact number of vibrations per second producing the different colors. And finally it is quite possible that the parallel arrangement which has been attempted may have been founded on an error."

But today, of course, we know all these things. Anyone who fails to see red when a good old C assails his ear is committing a crime against nature, comparable to which a violation of the Volstead law, a man-made thing, is a mere bagatelle. Heaven be praised, then, a new Moses has arrived to lead us out of the darkness! "And still they gazed and still the wonder grew that one small head could carry all he knew."

## CHARLES G. DAWES

Needless to say, the *MUSICAL COURIER*'s candidate for Vice-President is Charles G. Dawes, the well-known violinist-composer, who wrote some years ago a Melody in A (Gamble, Chicago) that became almost as popular with violinists as a famous predecessor's Air for the G string. It happens that General Dawes is the Republican candidate, but he would be just as strong with us were he a Democrat or even a Progressive. Now for that long-delayed National Conservatory!

## INGELBRECHT TAKES WOLFF'S PLACE

Albert Wolff, well remembered here for his excellent conducting of the French repertory at the Metropolitan and for the geniality of his personality, has left the Opéra-Comique, Paris, to become musical director in Mme. Ganna Walska's *Théâtre des Champs-Elysées*. M. Ingelbrecht, a composer and conductor not unknown in France, will take his place at the Opéra-Comique.

## BERLIN SEASON NEARING ITS END

**Concerts Almost Over, But Four Opera Houses Will Continue Until July—A Good Mozart Revival—Symphony Concerts Close—Conductors Play "Hide and Seek"—Miscellaneous News**

Berlin, May 28.—The musical season is approaching its close, as far as concerts are concerned at least, while the four Berlin opera houses will continue their daily performances until July. At the Deutsches Opernhaus in Charlottenburg there has been a premiere, *Don Juan's Letztes Abenteuer*, by Paul Graener, successor of Max Reger as teacher of composition at the Leipzig Conservatory. This opera, which has been given in various cities years ago, comes to Berlin rather too late. Ten years ago it sounded somewhat modern and fresh, but the progress of musical art in the last decade has been so rapid and revolutionizing, that those "modern" effects of 1914 are already stale and unattractive, commonplace, in 1924. There are, however, in every composition of real worth, positive musical qualities, independent of what is called modern or conventional impression. But just in those positive musical qualities Graener's score is sadly deficient, and thus it pleases neither the adherents of modern art, nor the average amateur who is intent on hearing melodious tunes. Composer and librettist (Otto Anthes) are both standing on dangerous ground by the inevitable comparison with Mozart's *Don Giovanni*. The modern opera shows us *Don Giovanni* growing old, disappointed, despairing of ever finding true love. Once more he is set afire by a young woman, who enchants him more than any other woman before. But when he discovers that *Cornelia* loves him only with her senses and that her soul belongs to her first lover, he kills himself in despair. This dramatic motive would have been serviceable if it had been shaped into a continuous, interesting, well built action. But the action is entirely undramatic, without interest. The composer also has made fatal mistakes in limiting himself chiefly to declamatory style. In vain one looks for effectively constructed scenes, for well prepared climaxes, strong contrasts, logical development and fit variety of moods and colors. The performance, conducted by the young, able Kapellmeister, Wilhelm Freund, was mediocre. Robert Burg (from Dresden) and Meta Seimeyer interpreted the two principal parts with good effect. All the other parts are insignificant.

## GOOD MOZART REVIVAL.

At the Staatsoper Kleiber conducted Mozart's *Entführung*, one of the most delightful performances heard in Berlin this winter. Richard Tauber, Helgers and Henke gave first rate renderings of the parts of Belmonte, Osmin, Pedrillo. This eminent trio of singers was not quite equalled by Irene Eden and Else Kneipel as Constanze and Blondchen, though both songstresses deserve much credit. New stage decorations and costumes have been designed by Aravantinos, with fine taste for color effect and beauty and expressiveness of contour. Aravantinos derives his inspiration from an intimate knowledge of the score, from an understanding of the fantastic, Oriental fairy-tale atmosphere. The orchestra, conducted by Kleiber with utmost sensibility, was a real treat for the ear.

## ENDING LIGHTLY.

The series of ten symphony concerts of the Staatskapelle was brought to a most enjoyable close by Kleiber, with a very popular program comprising Weber's *Jubel* overture, a Haydn symphony, two sets of German dances and waltzes by Beethoven and Mozart and Johann Strauss' enchanting *Beautiful Blue Danube* waltz. It is the sort of Sunday program which third-rate orchestras like to play. But what a marvel of beauty, joyfulness and good humor was accomplished here by a great musician conducting an eminent orchestra of artists disciplined in the highest degree and intent on fulfilling the most fastidious demands of their enthusiastic leader!

## HIDE AND SEEK.

The rather burlesque "hide and seek" game of opera conductors in Berlin has not yet come to an end, and week by week new versions, sometimes fantastic enough, make the round through the musical circles. Dr. Stiedry, who made himself the victim of Kleiber's engagement, has finally quitted the field of battle and is busy preparing his first season at the Vienna Volksoper. As to Klempner's promised activity in Berlin, nothing definite can be said. According to the latest information Klempner has been made General-musikdirektor in Wiesbaden (how about Schuricht, the present symphonic conductor in Wiesbaden?), and Spenkar is said to have been appointed Klempner's successor in Cologne. How grotesque, that he is to succeed the same man whose very appearance in Berlin put him to flight from his post at the Berlin Volksoper; whereas, Klempner at close inspection withdrew from the Berlin engagement, and Spenkar might have kept his place, which he gave up as rapidly as Stiedry and Leo Blech gave up their respective posts! As to Blech's intentions, there is no clearness so far. At present he is conducting two performances at the Volksoper, which fact seems sufficient to many people to see in Blech the future director of the Volksoper. Instead of Blech, Weingartner is at present conducting a series of performances at the Deutsches Opernhaus. Of course, he is already considered Blech's successor by many people, but on the other hand, one must not forget that Weingartner has lost a good deal of the sympathy he enjoyed here in former years. Thus the solution of the Kapellmeister riddle seems still distant.

The International Society for Contemporary Music and the Melosociety finished their season by joint concert. The Havemann Quartet, so well accredited for its excellent rendering of modern scores, its intimate understanding of modern problems, played three modern compositions with its usual finish. Stravinsky's curious and witty little pieces for string quartet, have been heard several times before. The other two scores performed, had their first hearing. Heinz Tiessen's quartet, op. 34, represents Tiessen's art at its best. It is not only interesting from a modern point of view as regards sound, harmony, treatment of form, but is also valuable from a purely musical point of view, and it fully deserved the warm applause accorded by a most critical public of musicians. Hugo Leichtentritt's second string quartet, op. 20, was the other work performed. I must, of course, leave it to others to pass a judgment on the artistic qualities of my own composition. But I may say at least, that it has been my endeavor to give expression to

the new spirit of art in a strictly logical manner, paying utmost attention to sound construction, clear form, pure melodic outlines, and interesting polyphonic treatment.

Another concert of the International Society was conducted by Rudolf Schulz-Dornburg, of Bochum, one of the most impulsive and ablest of younger German conductors. The principal number of his program was Edward Erdmann's second symphony, which Schulz-Dornburg will also conduct at the Prague festival next week. An interesting score, as far as emotional quality, thematic invention, harmonic and contrapuntal treatment are concerned, but immature in organic construction, without sense for formal beauty and logical development. Emil Böhmke's new piano concerto (excellently played by Edwin Fischer), on the other hand, is strong in construction, but somewhat monotonous in its sombre, pathetic expression, too little relieved by contrasting moods. Moreover, the piano part is exceedingly difficult without being brilliant in a pianistic sense. It continues the line issuing from the Brahms piano concertos in a modern aspect. The most impressive work of the concert, however, bears the name of Richard Strauss. *Macbeth*, though the earliest and least known of the Strauss symphonic poems, nevertheless shows the masterly treatment of form and the effective, suggestive art of orchestration which distinguish the masterly art of Strauss; though *Macbeth* is, on the whole, decidedly inferior to the later symphonic poems, it still beats the efforts of the younger men and aroused a storm of applause. It was most brilliantly played by the Bochum orchestra, which Schulz-Dornburg had brought with him to Berlin. The entire press was unanimous in its recognition of the excellent qualities of this orchestra, which again proves the strength of German musical culture and tradition, not only in the capitals, but in medium-sized provincial cities.

## MISCELLANEOUS.

Bronislaw Hubermann, an old favorite of the Berlin public, was in best form in his two appearances here. Especially his rendering of the Brahms and Tchaikowsky concertos was masterly in an uncommon degree and full of peculiar charm of sound and expression. Blanche and Helen Hodnett gave an aria and duet recital which I could not hear myself. But I have been informed by reliable musicians that this debut of the American singers made a good impression; that the pieces with English text were rendered especially well, quite naturally more so than those with German text.

Mention may be made of Joseph Schwarz' second recital with arias and songs splendidly sung. Not only Joseph Schwarz, but also Joseph Weiss, the pianist, made an appeal to his Berlin friends, which failed to come in flocks, however, in spite of the notorious excellency (and also eccentricity) of Weiss' playing. He had chosen a Brahms program in commemoration of the first European Brahms recital in May, 1894, thirty years ago, given by Joseph Weiss.

Weingartner conducted a symphony concert with his traditional Mozart, Beethoven program. One gets somewhat tired of these eternal repetitions of the same pieces in his programs for the past thirty years and he also might celebrate the five hundredth repetition of certain symphonies and overtures. Margarete Wit, the distinguished Vienna pianist, rendered the Liszt E flat concerto with remarkable technical finish and considerable brilliancy.

## THE QUARTER-TONE PIANO.

The piano firm of Grotian-Steinweg in Braunschweig had extended an invitation to the musical critics of the Berlin papers to come to Braunschweig for two days in order to examine in detail the newly constructed quarter-tone piano. As far as I know, the first solution of the problem of making the quarter-tone scale playable is offered here. Two ordinary grand pianos are employed, one of which is tuned a quarter-tone higher than the other. Both pianos are struck by means of a special prefixed keyboard with three sets of keys, black, white and brown keys, which contains the quarter-tone scale. From this new keyboard both pianos may at the same time be reached by a complicated system of levers, extending to the keyboards of the two instruments. Thus one may play at will on one piano (by playing the black and white keys), or on the second piano, tuned a quarter-tone higher (by touching the brown keys), or on both pianos together in combinations of inexhaustible variety. Of course, it demands some special study to find the proper fingering for the new keyboard with its twenty keys in the octave instead of the ordinary twelve keys. Moreover, the action is a little heavy, owing to the complication of the construction. Further improvements will no doubt be made, but it demonstrates that it is possible within the reach of ten fingers to play an almost inconceivable number of entirely new chords and melodies of a new type. It will be the business of our young composers to create the still missing literature for the quarter-tone piano. Alois Haba and some others are already busy at the solution of the problem.

## KRETSCHMAR'S DEATH.

Herman Kretschmar's death has been briefly mentioned in my last letter. The eminent master of historical research had reached an age of seventy-seven years. The climax of his most successful career was reached in the years about 1904 to 1914, when he at the same time was professor at the University of Berlin, director of the Königliche Hochschule für Musik and of the Institute for Church Music. This superabundance of honorable offices was, however, not an advantage for his scientific work, because these various and numerous duties occupied his time and his forces to such a degree that he hardly found leisure properly to continue the historical studies which had given him his great reputation. Thus his History of the Opera, which might have been the great work of his life, turned out to be a disappointing, hasty compilation of his own studies, published in former years. His principal work is his *Führer durch den Konzertsaal*, in four volumes. A standard work, especially as regard the music of the classical and pre-classic epochs, whereas the parts concerned with modern music are somewhat behind the times.

DR. HUGO LEICHTENTRITT.

## REPERTORY FOR FIRST WEEK AT RAVINIA

On June 21, Ravinia will open its doors for the 1924 season. Ravinia, the American Bayreuth, mecca of grand opera during the summer months, has no rival today in this or other countries as a summer home for grand opera. President Louis Eckstein has secured top-notchers in the operatic firmament and the performances scheduled for this season promise exceptional casts. A perusal of the first week's attractions should bring joy to the innumerable patrons of Ravinia. For the opening night President Eckstein has decided on the popular double bill, *Cavalleria Rusticana* and *Pagliacci*. This selection is probably due to the fact that those two operas afford opportunities to bill in stellar roles some of his new artists and to bring forth some of the favorites of past seasons.

In *Cavalleria Rusticana*, Florence Easton, one of the most popular songstresses that has ever graced the Ravinia stage, will make her re-entrance as Santuzza, a role in which she has won fame in past seasons; Giacomo Lauri-Volpi, the distinguished tenor, who was a big favorite last summer at Ravinia, will make his re-entrance as Turiddu. Vicente Ballester, another popular member of the company, will make his first bow of the season as Alfio. Merle Alcock, contralto, will make her debut at Ravinia as Lola, and Anna Correnti will round up the cast as Mama Lucia. In *Pagliacci*, Lucrezia Bori, who as yet has not been heard in these surroundings and whose renown has preceded her here, will make her debut as Nedda. Giovanni Martinelli is expected to make a sensation as Canio, the role in which he is scheduled for his debut. Giuseppe Danise, a pillar of strength at Ravinia, will make his first appearance of the season as Tonio. Desire Defrere will sing the role of Silvio and Giordano Paltrinieri that of Beppe. Both operas will be directed by Gennaro Papi.

On Sunday afternoon the first regular symphonic concert of the season will serve for the debut at Ravinia of Eric Delamartha, assistant conductor of the Chicago Symphony Orchestra, under whose direction all the symphony concerts will be given this season.

Sunday evening, June 22, *La Traviata* will be presented with Grazia Pareto making her re-entrance as Violetta, a role in which she has won the hearts of the Ravinia patrons in seasons gone by. Armand Tokatyan, another Ravinia favorite, will make his first bow of the season as Alfredo. Giuseppe Danise will be the Germont, Sr., and the minor roles will be entrusted to Paolo Ananian, Philine Falco, Anna Correnti, Giordano Paltrinieri and Louis D'Angelo. Gennaro Papi will be at the conductor's desk.

The first Monday evening concert by the Chicago Symphony Orchestra, Eric Delamartha, conductor, will have two soloists of note—Merle Alcock, contralto, and Jacques Gordon, concertmaster of the Chicago Symphony Orchestra.

On Tuesday evening, June 24, *Aida* will be sung, with Florence Easton in the title role. Giovanni Martinelli, whom there is no better, will be the Radames. Ina Bourskaya will make her first bow this season as Amneris. Giuseppe Danise will be the Amonasro, Virgilio Lazzari will make his reentry as Ramfis, Louis D'Angelo

will appear as the King, Giordano Paltrinieri the Messenger, and Gennaro Papi will conduct.

*La Bohème* will be the bill for Wednesday evening, June 25, with Lucrezia Bori as Mimi and Giacomo Lauri-Volpi as Rodolfo. Margery Maxwell will make her first appearance this season as Musette. Vicente Ballester will be heard as Marcel, Desire Defrere as Schaunard, Leon Rothier will make his re-entrance as Colline and Paolo Ananian and Giordano Paltrinieri will round up the strong cast. Gennaro Papi will preside at the conductor's desk.

The first children's afternoon, Thursday, June 26, will be given up to a concert by the Chicago Symphony Orchestra, under the direction of Eric Delamartha. In the evening, Lucia, with Grazia Pareto in the title role, will be given. Armand Tokatyan will be Edgar, Mario Basiola will make his debut as Sir Henry Ashton, Virgilio Lazzari is cast as Raymond, and the balance of the cast will include Paltrinieri, Falco and Derman. Papi will conduct.

*Madame Butterfly* is scheduled for Friday evening, June 27, with Florence Easton reappearing in one of her best roles, that of Cio-Cio-San. Giovanni Martinelli will be the American officer, Pinkerton, and Ina Bourskaya, the distinguished Russian contralto, will be Suzuki. The balance of the cast will include Vicente Ballester, Louis D'Angelo, Philene Falco, Giordano Paltrinieri, Paolo Ananian, and Max Toft, with Papi conducting.

On Saturday afternoon, June 28, a concert by the Chicago Symphony Orchestra, Eric Delamartha conducting, will be given.

The first week will be concluded with a performance of *Manon*, on Saturday evening, with Lucrezia Bori in the title role. This new star of Ravinia will be supported by Giacomo Lauri-Volpi as Des Grieux, Desire Defrere as Lescaut, Leon Rothier as Des Grieux, Sr., Louis D'Angelo as De Bretigny, and such artists of the company as Ananian, Maxwell, Alcock, Falco and Paltrinieri in the minor roles. Louis Hasselmans will make his first appearance at the conductor's desk on this occasion.

D.

## Simmons to Teach Through July

The accompanying excerpt from a letter received by William Simmons from Emma Richardson-Kuster, conductor of *The Chaminade*, speaks for itself: "I want you to know how much I appreciated your beautiful singing at the Biltmore on May 3. Every one was so pleased and many expressed themselves to me personally."

Mr. Simmons will continue to teach in his New York studio during the months of June and July.

## Summer Dates for Sundelius

Marie Sundelius' summer will not be all vacation by any means. Before the middle of August she will sing at Hackettstown, N. J., Chicago, Ill. (twice), Chapel Hill, N. C., University of Virginia, Va., and Ocean Grove, N. J., where she is to give a joint recital with Paul Althouse.

## MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

### KEEPING THE ADOLESCENT BOY INTERESTED IN MUSIC

Some of the Problems Which the Average Teacher Must Face in Keeping the School Boy Interested in Actually Doing Music Through Singing

[The following paper was read by R. Lee Osburn, director of music in the Proviso High School of Maywood, Ill. It is so unusual in its character that the Musical Courier takes pleasure in presenting it in full. It is based upon common sense, and faces the problem exactly as it should be faced and not with any superfluous psychology.—The Editor.]

"Keeping a boy anywhere, at anything, in anything, for very long at a time is some undertaking. We, who are trying to interest boys and keep them interested in music, realize, I am sure, that we have a proposition on our hands that requires serious thought, infinite patience, a great amount of hard work, and a genuine love for the boys themselves, to say nothing of tact, skill, and all the other attributes that go to make up personality.

"First of all, we must have an understanding of the boy. We say no two boys are alike; yet all boys are alike in some respects. Our first impression as we observe a normal boy is that he loves play and detests work; that he is perfectly adorable as long as he has his way about things; and that he is always hungry. Every day in the year is April 1 to him, if there is any possibility of a practical joke; he welcomes any opportunity to show off; noise, pandemonium is sweet music to his ears.

"But as we study the individual boy we find perhaps that he is not at all the kind of boy that answers this description. We most certainly have as strongly marked types in boys as in men. We have the intellectual type—the boy who is a thorough student. He is not satisfied merely to scratch the surface; he loves to delve deeply; he is mostly above the ears. We have the physical type—the big, fat boy whose appetite controls him completely. Then we have a combination of the intellectual and the physical, the boy who, while rough, rugged, and stocky, is also definite and determined, and is usually a leader of marked ability.

"Music is not universal in its appeal to boys; there are boys who will have none of it. They are rare specimens, however. It would be folly to expect each of the individual members of a boys' organization to get the same impression or reaction from a given song or selection. Why does a boy like a certain song? Because something within him reacts in a most agreeable way when that particular song is sung. If you ask him why he likes it he'll say, 'Oh, it's the berries!' and there you are. Likes and dislikes are very strongly manifested, if you ask your boys' chorus what they would like to sing. The same is true when it comes to the selection of a band or orchestra instrument. The shrill staccato notes of the trumpet are appealing to one boy, while another is charmed by the liquid tones of the flute. Still another finds his chief delight in the ZUM, zum, zum, of the big bass viol.

"Now, of course, the teacher is the one who is employed for the specific purpose of directing the boys in their musical aspirations. He must advise in the selection of the instrument. He chooses the songs they are to sing. In a thousand ways he furnishes inspiration and enthusiasm that tends to quicken and instill interest. The matter of maintaining the boys' interest in music is entirely up to the teacher. He must sell music to the boys. A good salesman plans his operations under the following leads: Contact, Confidence, Cooperation, Character.

"A man was once asked to give a definition of a good teacher. His answer I have never forgotten. He said, 'A good teacher is one who can take a red-headed, regular, pug-nosed, pugilistic, freckle-faced, fun-loving boy and his dog into his studio, make friends with the dog, and interest the boy in his music.' The big thing in that definition to me is that the teacher must make friends with the dog. That leads the teacher directly into the boy's habits. His contact is made. You like the folks that are interested in the same thing in which you are interested. Most boys are interested in athletics and sports of all kinds. Boys of this age are immensely interested in the latest and sportiest sport model car, in flying machines, the radio, and a thousand other things that the teacher of boys will find it well to be up to date on if he is to stimulate the interest of the greatest number. In other words, the teacher, besides being a thoroughly competent instructor, must be what the boys call 'a good scout' if he is to interest them in a large way.

"In every school there is more talent going to waste than there is being developed. Some boys will come to the teacher and make their musical wants known. Many others are waiting the personal invitation of the teacher. Some actually have to be urged. They haven't got entirely over the idea that music is all right for girls but not quite the thing for boys.

"Encouragement is the key note for continued interest.

The boy's voice is changing. Should he be told to stop singing? No, except in the rarest cases. Have him sing what he can and what he likes to sing. Give him a part to play in band or orchestra that will be difficult enough to interest him, but not so difficult that it will discourage him. Sometimes a boy's worst enemies are within his own household so far as his musical progress is concerned. He is driven to the woodshed or the attic or given a quarter and told to beat it to the movies, rather than he should disturb the quiet of the house by his practice.

"In gaining the confidence of the boy, without which failure is inevitable, the teacher's personality, tact, skill, his real purpose, and his sincerity count for most. We try to study and understand the boy. The boy understands, and knows the teacher without trying. No considerable amount of pretense will get by a boy. He soon knows whether or not the teacher knows his job; whether or not the teacher has confidence in himself; is genuinely interested. If the teacher is shrinking, nervous, indefinite, unhappy in the least as he stands before his class of boys, they know it. Covet a boy's confidence. Gain and keep his confidence whatever the cost. Let him know that you respect him and that you have his best interests at heart, and there is nothing he would not do for you. It isn't always the big things you do that count for most in winning a boy's confidence and in keeping him interested in his work. A word, a suggestion, the personal touch, as opportunity presents itself, works wonders.

"The rehearsal is the teacher's great opportunity. Here he must bring all of his enthusiasm and skill into use if he is to inspire and instruct in a way that will mean definite results. The mere coming together and singing of songs in a half-hearted way with no obvious purpose will in a very short time destroy all interest that there might have been in the movement. Putting instead of progressing will prove fatal to any organization. There is an old saying that 'idleness is the devil's workshop.' And I believe that dull routine is the devil's prize tool. It is dull routine that causes teachers as well as pupils to throw up their hands and cry, 'What is the use?' As sure as variety is the spice of life, variety is also the one great stimulant for interest in the rehearsal, particularly with boys.

"Boys like to sing alone. We have our best assembly singing when the boys occupy a part of the auditorium to themselves, and the girls another section. The average boy won't sing with a girl sitting beside him. What an inspiring thing the big sing with all the boys may be! Bring them all in. Sing stunt songs, class songs, school songs, pep songs, patriotic songs, popular and semi-pop songs. Lots of them! Some folk songs and an occasional classic. There's nothing like it to develop school spirit and a real joy in singing. Then with a splendid orchestra, a snappy uniformed band, glee clubs, chorus, music memory contests, etc., all functioning efficiently, the enthusiasm will spread to every nook and corner of the community and a wholesome attitude toward music will be instilled in the heart of every boy.

"I never saw a happier lot of boys than the crowd I recently took with me to a Rotary Club meeting. It was a revelation to the boys to find that men, the serious business and professional men of the community, are after all just boys grown up, that these men love to sing, and that music constitutes a considerable portion of their weekly program. The boys were highly praised by the men for their performance and their interest in their music was immeasurably increased.

"Confidence begets cooperation. The teacher who knows how to secure the cooperation of the boys will certainly find his lot a much happier one. Boys are sometimes stubborn—at least they were when I was a boy. They like at times to have their own way about things. They very much resemble the Missouri mule in this respect. Some homespun philosopher once said, 'If you want to keep a mule in a certain lot, put him in the lot adjoinin'. I remember as a boy on the farm that we had a neighbor who, whenever a mule became obstreperous and was backward about going forward or perhaps balked on the job completely, the farmer would call his dog and start him up the road in front of the mule. Immediately something would happen in that mule's head and up the road he would go trying to catch the dog. That was simply the play instinct overcoming that other very natural instinct in mules and boys, stubbornness. The farmer got the mule to do what he wanted him to do and the mule didn't know it. The same method works admirably with boys.

"One boy, especially if he happens to be a leader among boys, can do much toward interesting other boys in music. The gang leader's cooperation is of well-known value to



BERNICE DE PASQUALI,  
who formerly sang at the Metropolitan Opera and is now appearing in vaudeville. On her program she is featuring Memory Lane. (Photo by Apeda.)

us all. Another thing that often brings splendid results is to have competent boys assist new and inexperienced members of the organization. They feel that they are a real part of the works.

"Yes, it is some job, this thing of selling music to boys. Personality, patience, and perseverance are indispensable. Vim, vigor, and vitality are absolutely essential. But the biggest thing of all is a genuine love for boys themselves. We must have an unfaltering faith in the character and quality of the proposition we are endeavoring to put across, and a firm conviction that ultimately joy, satisfaction, more wholesome living, and a more consecrated citizenship will result."

#### A Surprise Dinner Party for Mme. Tomars

A real surprise was staged for Mme. Rose Tomars, well known New York vocal pedagogue, on June 8, when her pupils gave a dinner in her honor at the Hotel Alamac. The grill had been engaged, and as Mme. Tomars came in, having been invited to come to another dinner party with one or two of her pupils who were to sing, she found the room in darkness. At her entrance the lights were turned on and she discovered at the tables forty or fifty guests, mostly her pupils, who were waiting for her. The surprise was genuine despite the fact that the pupils in her studios had discussed plans for some time and her husband and son knew about it also and accompanied her to the dinner. An excellent spirit exists among Mme. Tomars' group of pupils, all having a high regard for her, and an appreciation of her sincerity, her conscientious interest and friendliness.

At intervals during the evening a number of the pupils sang, as follows: Belle Katz, Robert toi que j'aime, from Robert le Diable (Meyerbeer); Celia Krengel, Il Bacio (Ardito); Joseph Dreyer, Elegie (Massenet); Myra Fields, Musetta Waltz, from Boheme (Puccini); Emma Bailey, Mon coeur s'ouvre a ta voix, from Samson and Delilah (Saint-Saens). Mme. Tomars specializes in building up and restoring voices and her efficient training was evidenced in the singing of these young people, some of whom appeared before an assembly for the first time. Mme. Tomars was also requested to sing, and in her usual artistic manner she rendered Amoureuse (Massenet), Voi la sapete, from Cavalleria Rusticana, and A Fair Exchange (Florence Turner Malley). In excellent voice, Mme. Tomars pleased and inspired her hearers with her singing.

Mr. Dreyer, who is also a lawyer, made a brief and interesting address and congratulated Mme. Tomars on her work. Mme. Tomars is now in her new studios at 106 Central Park West, and will hold her first pupils' recital there on June 21.

#### Southwick Pupil Scores in Washington

Aimée Olsen, contralto, pupil of Frederick Southwick of Carnegie Hall, New York, recently sang at a May Festival in Washington, with Marjorie Wexnell of the Chicago Civic Opera, Charles Trowbridge Tittmann, of Washington, and Raymond Simonds of Boston. That Miss Olsen made good is substantiated by the following telegram Mr. Southwick received from Dr. House, the director of the festival: "Miss Olsen is a star. Our other artists were outspoken in their praise. She sang with command and perfectly schooled voice. We want her again next season. Sincerely, Dr. Homer C. House."

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H. T. Parker in the *Boston Transcript*, March 27, 1924:

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**Z** Zakharov, Boris..... Berlin, Germany

## Carmella Ponselle to Sing Santuzza

It will be a happy moment for Carmella Ponselle when she steps upon the stage at the Polo Grounds, New York, on the evening of July 1, to sing the opening aria in *Cavalleria Rusticana*, which is one of the operas to be given by the Civic Opera Association during the summer months. Miss Ponselle will make her debut in the role of Santuzza. She states that this will be the realization of the ambition



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## CARMELLA PONSELLE

of her entire career, for Santuzza is a role which she has long cherished a desire to sing. Miss Ponselle will also sing Amneris in *Aida* on June 24. The staging and acoustics at the Polo Grounds are said to be so arranged that 25,000 people will be able to see and hear the performances.

Maurice Frank is Miss Ponselle's exclusive manager for opera and R. E. Johnston for concerts.

## Thelma Given on Tardiness of Concert Goers

Probably there is nothing more annoying to a musician than the inevitable disturbance created at a recital by late comers. At the beginning of the program, when so much of the success of the evening depends upon getting a good start, it is certainly annoying to have to pause for ten minutes between the movements of a sonata so that the ushers may seat the late arrivals. This bad habit on the part of concert goers is so ingrained that all the efforts which are made to combat it seem to have little effect. According to Thelma Given, however, it is the artists themselves who are mostly to blame. "A recital which starts on time is something very rare indeed," says the popular young violinist, "nearly all are late; the only difference is that some are later than others. Can you blame the concert goers for not wishing to sit for half an hour in their seats doing nothing? Hardly. So the innocent must suffer with the guilty and punctuality on the part of a performer is usually rewarded with all kinds of disturbances."

## Jacobsen in Joint Recitals

Sascha Jacobsen's engagements for next season include three joint appearances: On November 10 he will play in Savannah, Ga., jointly with Kindler and Powell; on November 12 he will give a joint recital with Rafaelo Diaz at Selma, Ala., and on March 3 he will appear jointly with Mischa Levitzki at Schenectady, N. Y.

## Marjorie Meyer Vacationing

Marjorie Meyer, talented soprano, who gave a successful New York recital this past season, has just left for her country home at Lake George, where she will spend her summer. Canoeing, fishing and painting will be some of her diversions, and at the same time she will prepare several new programs to be presented to the public in the early fall.

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## REVIEWS AND NEW MUSIC

[The following is a list of books and new music received during the week ending June 12. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

(Editions Maurice Seznac, Paris; Fine Arts Importing Co., New York Agents)

FONTAINES (songs), by Jean Cras. Poems by Lucien Jacques.

SUITE BREVE, by L. Rohozinski. For flute, alto and harp.

CINQ POEMES VOCaux, by Carlos Pedrell. Poems by Antonio Machado. For voice.

(Durand & Cie, Paris; Fine Arts Importing Co., New York Agents)

SONATA IN F MAJOR, for violin and piano, by Alexandre Tcherepnine. Revised by Edouard Nadaud.

(Rouart, Lerolle & Cie, Paris; Fine Arts Importing Co., New York Agents)

LES FACHEUX, by Georges Auric. Overture for piano.

(G. Schirmer, Inc., New York)

MONDFRIEDE (Moon-Balm), song, by John Powell. Poem by Heine. English version by George Harris. German and English text.

FRAGE (Enigma), song, by John Powell. Poem by Lenau. English version by George Harris. German and English text.

LOVE'S AUTUMN, song, by W. G. Owst. Words by A. V. Lightbourne.

THREE SONGS OF LOVE—The Breeze, I Love You and You Sang Me a Song—(published separately), by W. J. Marsh.

THOU HAST MY HEART, for voice and piano, by Edward Shippen Barnes. Text by Samuel R. Calthrop.

THE TWO ANGELS, song, words and music by C. W. Krogmann.

FOOTLIGHTS, song of spring, by Frederick Rocke. Words by Mina Irving.

ARAB DANCE, from the Nutcracker Suite (Tschaikowski), transcribed by Edwin Arthur Kraft for organ.

ANDANTE, from the Symphonie Pathétique, opus 74 (Tschaikowski), transcribed by Caspar P. Koch for organ.

WHOLE TONE SCALE FINGER TECHNICS ON THE PIANOFORTE, by Orville A. Lindquist.

CORDOVA, from Songs of Spain, by Isaac Albeniz. For piano.

SHENANDOAH, by H. Balfour Gardiner, for piano.

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JESMOND, for piano, by H. Balfour Gardiner.  
FOUR FIVE-NOTE MELODIES ON THE PIANOFORTE, by Rudolf Friml. Now's the Time to Play; I am Weary, I am Lonely; What a Jolly World, and We Are Strolling Along. Published separately.

SONATA NO. 2 IN A MINOR, for violin and piano, by Enrique Soro.

TWO PICTURES, for violin and piano, by Gustav Strube. Spring and Autumn, published separately.

LES TAMBOURINS (Couperin), freely transcribed for violin and piano, with counterpoint added, by Wallingford Riegger.

(White-Smith Music Pub. Co., Boston)

FIRST PRACTICAL STEPS IN DOUBLE STOPPING FOR VIOLIN (first position), by Joseph Goldstein.

(M. Whitmark & Sons, New York)

GIVE ME ONE ROSE TO REMEMBER, song, by Frank H. Grey. Lyric by J. Will Calahan.

(Oliver Ditson Co., Boston)

GOOD NIGHT, song, by Anton Rubinstein. Words by Thomas Moore. German and English text.

GATHERING MUSHROOMS, song, by Modest Moussorgsky. Translated from the Russian of L. Mey by Constance Purdy. French version by J. Sergenois. French and English text.

GEREMOUSCHKA'S CRADLE SONG, by Modest Moussorgsky. Translated from the Russian of Nekrasoff by Constance Purdy.

LONGING (Maori song), by Sergius Vassilenko. Translated from the Russian of K. Ballmont by Deems Taylor.

O LOVE THAT WILL NOT LET ME GO, sacred duet for soprano and tenor, by William Reed. Words by G. Matheson.

BEHOLD, THE MASTER PASSETH BY, sacred song, by Frederick Stevenson. From the hymn by Bishop W. W. How.

DE CAPTAINE OF DE MARGUERITE (Dat Sails de Kankakee), song by Geoffrey O'Hara. Lyric by Wallace Bruce Amsbury.

WAIT A LITTLE WHILE, song, by Charles P. Scott. Words adapted by C. P. S.

MEMORIES TENDER, Auvergne Folkson, arranged by William Arms Fisher. Translated by Frederick H. Martens.

BLESS THE LORD, four-part chorus for mixed voices (Michael Ippolitoff Ivanoff), arranged by H. Clough-Leighter. Words adapted from Psalm CIII, 1, 2, 8, 13 and 18.

I HEARD THE VOICE OF CHRIST SAY "PEACE," anthem for mixed voices, with soprano solo, by Walter C. Gale. Words by Henry Wadsworth Longfellow.

MAY THE WORDS OF MY MOUTH, anthem for mixed voices, by Frank E. Ward.

MY SOUL WITH PATIENCE WAITS, hymn-anthem for mixed voices, by Charles Huerter. Words by Tate and Brady.

GOD IS MY STRONG SALVATION, anthem for mixed voices, by Ferdinand Dunkley. Words by James Montgomery.

AWAKE, MY SOUL (P. Tchesnokoff), chorus for mixed voices, arranged by H. Clough-Leighter.

BENEDICTUS ES DOMINE, anthem for mixed voices with bass solo, by Mrs. H. H. A. Beach.

BLESSED IS HE THAT CONSIDERETH THE POOR, anthem for mixed voices, by L. Camilleri. Psalm XLI: 1-2.

FROM ALL THAT DWELL BELOW THE SKIES, hymn-anthem for mixed voices, by Charles Huerter. Words by Isaac Watts.

HARK, HARK, ANGEL THRONG, sacred trio for women's voices, by E. S. Hosmer. Words by M. Josephine Moroney.

## Books

(Frederick A. Stokes, New York)

## Sunshine and Song

By Maria Jeritza

Translated from the German by Frederick H. Martens. In the publishing of this autobiography of Maria Jeritza we have now a very complete list of personal contributions by eminent musicians. It is rather unusual for one at the height of her career, as Mme. Jeritza is at the Metropolitan Opera, to interest herself in giving out the story of her life thus far, but, as she writes, she sees no reason why she should wait until she is an old woman—or perhaps pass on—before the public at large knows her intimate history. The book has undoubtedly been written for American consumption. The whole atmosphere is conducive to that opinion. She apparently has written all those instances of her career and life which she feels sure will attract the American student and the vast public here of those persons who are willing to make a collection of such volumes. Almost at the very beginning of her book she devotes a chapter to ex-President Roosevelt. This naturally catches the eye of one turning through the pages. She gives considerable importance to this incident, which in itself was just a passing moment, in fact it was at the big parade held in Vienna after that famous American passed through the city. Mme. Jeritza, then a young student just beginning her operatic career, was standing in the front lines and was much impressed with the personality of our great leader. She tells of her first operatic engagements and on until her triumphs at the Metropolitan. There has been so much written and said about this sensational success prima donna that her autobiography adds little to what has already been published about her. Still, there are those intimate touches from the artist's own pen which lend more interest naturally than a mere press agent's story. The book, no doubt, has met with much success, owing to the great vogue of this most unique and individual artist.

## Operettas for Children

(Clayton F. Sunny Co., Chicago)

## The Pied Piper of Hamelin

By Margaret R. Martin

In this we find another of the most original of all of the forms of school entertainments which we have received this

year. The familiar story of the Pied Piper of Hamelin has been arranged in three distinct forms, as story telling and story playing with musical accompaniments and dances. The story is told to music. The teacher sits at the piano and tells the story, or there can be an accompanist and the teacher can take a part. The children illustrate the story with their dancing or pantomime. There are also little melodies to be spoken, with the children taking part. This makes an ideal form of entertainment. The Dance of the Rats is most attractive musically, and a teacher who knows how to handle children in descriptive dances could make something very lovely of this free, rhythmical expression. The composer has given minute details as to the dance, as it is used to her music. This can also be incorporated into the story, the same as the Children's Skipping Dance, which can also be used with the story telling or as a separate number.

It would be very difficult for any teacher to find more fascinating work than Miss Martin has arranged in this form, particularly the famous old fable with a new and superior presentation.

(The Arthur P. Schmidt Co., Boston)

**The Forest Court (Operetta in One Act)**  
Libretto by Douglass and Virginia Whitehead, Music by G. A. Grant-Schaefer

This little operetta was published last year and already has been used on innumerable occasions with excellent success. Everywhere it is performed it receives flattering criticisms. The operetta, as one can judge from the title, is a fantasy for children. The staging can be made very simple, as the scenes are all outdoors, and, following the librettist's suggestions in the notes to the producer, the problem of costumes can be made very simple. The children themselves can do much in the making of their costumes, and it has an added interest thereby. The music is particularly interesting and tuneful, as is all of this composer's music. There is a great deal of originality in the individual numbers and characters, very good work for children of all ages in the grammar schools. The dialogue is kiddie stuff and lends itself very nicely to all kinds of situations. The reviewer would advise all interested in plays for children during the school term to look this over carefully.

## Miscellaneous Music

(Ascherberg, Rapwood & Crew, Ltd., London; Chappell-Harms, Inc., American Agents)

## When Mammy's Ship Comes Home (Song)

By Dorothy Mills

Rather bright little verses for an encore song. The only extraordinary thing about the music is the carefulness with which the composer has taken pains to put phrase-marks over the vocal part so that even the stupidest singer will know where not to take breath.

(J. B. Cramer & Co., Ltd., London; Chappell-Harms, American Agents)

## My Heart's in the Country (Song)

By Claude Arundale

Here's another waltz ballad. Evidently they are getting popular in England.

## The Dip; London Town (Songs)

By Martin Shaw

The fine poem by Judge Parry, with music by Martin Shaw, with the usual twists of originality both in voice part and harmonic dress, makes a thoroughly effective program song. The same is true of the other song, London Town, to John Masefield's right little, tight little poem.

(G. Schirmer, New York)

## Twenty-five Piano Studies for the Left Hand

By Pierre Augiéras

A technical work for advanced students. Each study covers two pages and they are carefully designed to cover the entire ground of essential left hand technic.

## Duet Albums for Two Beginners, No. 2

Arranged by Angela Diller

This album consists of thirty folk-tunes, with texts arranged by Kate Sterns Page. The poems are printed above the music in each case, and some of them appear to be translations. The music for the two players is printed on opposite pages, the second piano being in the bass clef and the first in the treble clef. All of the pieces are extremely short and simple.

## The Lotus Flower (For Piano)

By Frances Terry

This is a short, graceful piece, of which the idiom reminds one somewhat of the graceful style of Ethelbert

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Nevin. It is harmonically and melodically very attractive, and original. Also, it is quite simple throughout and yet offers some technical problems that will be of interest to third grade students.

#### Tuneful Tasks for Piano Students of the Second Grade

By Frances Terry

This is a book of twenty pages, with a piece of music on each page. They are designed as studies and each one contains some particular technical difficulty. They are, at the same time, very musical, melodic and attractive.

#### O Master Let Me Walk with Thee Aria from the Cantata, The Conversion, by Harry Alexander Matthews

A good solo in churchly style, with plenty of organ counterpoint. The tune is good and well developed. Simple and effective both for voice and organ.

#### Schirmer's Organ Transcriptions (No. 48)

Inno by Tarenghi, Transcribed by Yon

This is an organ arrangement of a hymn—or a tune in the nature of a hymn. It is big, broad, majestic, powerful, and has a fine pedal counterpoint at the fortissimo climax. Very effective although in no way modern.

(Carl Fischer, Inc., New York)

#### The Old Chisholm Trail (Song of the Cattle Trail)

By Oscar J. Fox

Some professional singer is going to pick up these cowboy songs and make a tremendous hit with them next season. They are of the soil, racy. This one has a tune that is only ten measures long and goes over and over again for every verse. The accompaniment is as simple as the tune, but the whole is something that has got a real kick to it and will make a tremendous hit on any program if the right singer does it in the right way.

#### Transcriptions

Hopak, Moussorgsky. Transcription for Piano by Rachmaninoff

Chaconne, Bach. Transcription by Siloti After the Busoni Transcription and the Bach Society's Edition

Quartet Album. Ten Pieces Arranged in a Simple Manner for String Quartet by Alfred Poehn

#### Fourth Sonata (For Piano)

By Leo Ornstein

Ornstein has passed the experimental stage. He started off some ten or twelve years ago to write himself out and produced a number of works in an almost equal number of different styles and idioms, but within a short time it became evident that he had found himself and had reached a point of individuality which might be submitted to development, but would not likely be subject to any great amount of essential change. This new sonata confirms this opinion. It is from beginning to end Ornstein, and although extremely modern, is utterly different from the works of all other modern composers. Some people will like it and some will not. That will depend upon their taste for the modernistic idioms, but at least it will be impossible for anyone to claim that it is of the type of cerebral music that is being made by certain of the European and American experimenters. One feels that every bar is genuinely inspired and this reviewer at least is entirely convinced that this is really a step in the right direction. It is rhythmic, the motives are clear and definite and are clearly and definitely developed. There is a mass of altered chords and a great number of notes added to chords, so as to make what one must call note-clusters rather than harmonies, but the effect is singularly powerful and whatever theories one may hold fall beside this work of actual accomplishment.

(D. Rahter, Leipzig)

#### Der natürliche Weg zur höchsten Virtuosität für Violine

By Goby Eberhardt, Assisted by Siegfried Eberhardt. (Five Volumes—About 300 Pages)

The title of this book translated into English means: The natural way to the highest virtuosity for violin. It is a thoroughly up-to-date work and has adopted the plan so familiar in recent study books of giving the musical side far more attention than was ever given in earlier years. There are many passages quoted from the greatest composers, and carefully fitted in to the particular grade or study problem to which they belong. The entire book is a condensed means of becoming familiar with all of the problems to be met with in professional violin playing without spending years going through scores. Every point is covered, and a violinist who could play all that is in these books would, indeed, be a virtuoso of the first order.

(Breitkopf & Härtel, Leipzig)

#### Sonata, Op. 1 (For Violin and Piano)

By Hans L. Heniot

This is a most extraordinary Opus 1. It is hardly believable that any composer could start off with a work of such excellent technic and powerful thought as this sonata. In fact, though this may be Mr. Heniot's first published work, he certainly must have gone through a long apprenticeship in the art of setting notes on paper so as to make pleasing sound. This is no youthful indiscretion, but the finished work of a master. Not only has Mr. Heniot mastered the external details of construction and form, but he has also built up a definite individuality of style.

The sonata is in three movements: a moderato in the nature of a fantasia; an adagio combined with an allegro vivace; and a final allegro. The idiom is very contrapuntal and brilliant—difficult, of course, but not overloaded with inessential parts. Harmonically the music is modern in a reasonable, sensible, sane sort of way—not futuristic nor Schoenbergian, yet strictly up-to-date. The entire work is so interesting that violinists and pianists will appreciate it as a real addition to the concert repertory. And as an

#### MUSICAL COURIER

Opus 1 it gives promise of rich production in the future from this gifted and skilled composer.

(Arthur P. Schmidt Co., Boston)

#### Miniatures for the Organ from the Works of Russian Composers

Transcribed by Harold Vincent Milligan

The contents of this volume are as follows: Elegy, Nicolas Amani; Pastorale, S. Barmotine; Russian Song, A. Dargomysky; Cradle-Song, A. Gretchaninoff; Andante Espresivo, A. Glazounoff; March of Victory, Modest Moussorgsky; and Prelude in G flat, A. Scriabin.

#### Woodland Reverie for Organ

By Edwin H. Lemare

This is a rather interesting piece of music, though made on themes somewhat trivial. It is simple, graceful and pretty, and should be useful in the church.

#### Third Sonata for Organ

By Felix Borowski

This is a brilliant modern work in four movements, occupying thirty-five pages of sheet music size and offering splendid opportunities to the virtuoso concert organist for the display of both technic and musicianship. The melodic invention is of the highest order and the entire development of each movement is interesting and scholarly. Each of the movements might well be used separately and will be found effective either for church or concert use.

#### Children's Sing-Song from Sweden (Part II)

By Alice Tegner

Little songs for children, with the following titles: Calling the Cows, Pussy and Her Tail, The Cock and the Hen, Lullaby, Star of Bethlehem, Bumble Bees Are Humming, Before the Dance, Lady Water, The Cloister, May's Song and King Ring's Dirge.

#### Musieu Bainjo (Song)

By G. A. Grant-Schaefer

This is one of the best of the Creole tunes. Henry F. Gilbert recognized that long ago and used it very cleverly in his Dance in the Place Congo. The arrangement by Grant-Schaefer is perhaps purposely kept to a simplicity that is almost childish.

(J. Fischer & Bro., New York)

#### Suite de Quatre Pièces for Organ

By Amédée Tremblay

This suite, consisting of the following titles, Prelude, Carillon, Menuet-française, Marche de fete and Toccata, is

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"Miss Fitziu deserved, and won, the chief praise of the evening. Her Mimi was a vast improvement vocally, over her Tosca of last week; her voice was freer and fuller."—*N. Y. Evening Sun.*

## CLAIR EUGENIA SMITH

Mezzo Soprano

410 Knabe Building, New York



Photo by Mishkin

dedicated to Joseph Bonnet. The pieces are comparatively short and will present no very great difficulty to the concert organist. They are attractive both in harmony and melody and should be brilliantly effective. The editing is carefully done, with sufficient indications of organ registration.

M. J.

#### MME. LESCHETIZKY INTERVIEWED

(Continued from page 13)  
her for several hours one has a feeling of mental refreshment.

An interview with Mme. Leschetizky would be incomplete without mentioning Rikie, a strikingly beautiful Persian cat and a great favorite with his mistress. He sits in solemn state on her piano and watches her intently while she plays. What he thinks is a mystery that will never be solved, but an interview with Rikie would be very illuminating and would perhaps explain the fascination of this remarkable woman. He certainly looks the wisest cat that one could possibly imagine, and reminds one of the famous cat in Alice in Wonderland, a young philosopher of his own little world.

#### Aims of Chicago Scandinavian String Quartet

The Chicago Scandinavian String Quartet was organized by Frederik Frederiksen, the well known Chicago violinist, for the purpose of bringing out chamber music compositions by Scandinavian composers little known or practically unknown to the American public. A special feature of the quartet's work is also to bring forth the best known folk songs and folk dances specially arranged for string quartet. The quartet, of course, also includes in its repertoire the works of representative classic and modern composers. It is under the immediate patronage of the Swedish, Norwegian and Danish Consuls of Chicago. The organization has played on tour with Florence Macbeth and lately appeared at the Norwegian Glee Club concert.

#### Stratton May Give Recital of Spirituals

Charles Stratton includes a few negro spirituals on his recital programs, but he might give whole programs of these songs, as he learned them from the negroes themselves when he was a boy. His repertory of spirituals includes many works which have not yet been "arranged," and some day he may offer a recital of spirituals to show the range and variety of this indigenous folk music.

## LISA LISONA STATES SHE DID NOT IGNORE KING'S COMMAND

Sailing Date Prevented Her from Accepting Invitation to Sing for King of Spain—States in Interview That She Considers W. Warren Shaw One of the Really Great Teachers—Specializes in Costume Recitals

"I have been very much disturbed," said Lisa Lisona in a recent interview, "over the ridiculous report of my ignoring the King of Spain's orders to appear before him in concert after having received a cable from my husband asking me to come home. The fact of the matter is that a special invitation from our American Ambassador in Madrid to sing before the King was impossible to accept on account of my sailing date. I had already appeared at the Embassy in Madrid in costume recital of Spanish, French and Russian songs, and people were kind enough to say that they could hear the words of their own Spanish songs more distinctly than when sung by most of their native singers. The people of Spain were enthusiastic in their appreciation of my singing."

Miss Lisona specializes in national songs in costume recitals. Spanish, French and Russian groups of songs in costume have been her chief specialties. About vocal preparation and study Miss Lisona has some very decided views and opinions. "First of all," said she, "American singers should have their voices trained in America by American teachers before going abroad. European teachers may be all right for Europeans, but let the Americans beware, for



Photo by Walken, Madrid

LISA LISONA.

The inscription on the photograph reads: "Best wishes from Lisa Lisona to my maestro, Mr. W. W. Shaw, whose principles and methods and results are as sound as the proverbial rock of Gibraltar.—June 6/24."

over there the voice breakers are plentiful and voice builders are few. Some of them are coaches of reputation who think they know all about the strictly vocal problems of the singers, but who distinctly do not.

"I never appreciated my own American vocal teacher, W. Warren Shaw, so highly as after my European experiences. He it was who first trained my voice a number of years ago, and last summer I took his twenty daily lesson intensive course at Carnegie Hall, New York, just before going abroad, and was more thoroughly convinced than ever, that he is one of the really great teachers of today. I shall resume my vocal work with him at his summer school this year at Carnegie Hall, New York.

"In my costume recitals I found that the great appreciation of the people in hearing the text emphasizes the great importance of being able to sing satisfactorily from a strictly musical standpoint and at the same time to be



DR. AND MRS. HOVING AND THE CHILDREN THEY WILL TAKE WITH THEM TO SWEDEN.

(1) The Children's Club of New York and Brooklyn of the Vasa Order, who will sail on July 5 for a tour of Sweden. (2) Helga Hoving, founder and conductor of the Children's Club. (3) Dr. Johannes Hoving, who, with his wife, will accompany the chorus to Sweden. (Portraits by Altman; group photo by Drucker & Baltes.)

able to make oneself thoroughly understood by virtue of correct pronunciation and pure enunciation."

Next season Miss Lisona will appear in the various national costume recitals, and her attention to the detail of costumes and national characteristics in interpretation, will insure a correct portrayal of the real picture in the interesting programs which she will present. K. D.

### Wilson Lamb Pupils Give Recitals

Louetta Chatman, coloratura soprano, pupil of Wilson Lamb, well known vocal teacher of Orange, N. J., was heard in recital in Wallace Hall, Newark, on the evening of May 8. On this occasion Mrs. Chatman even surpassed the success of her recent Aeolian Hall debut. Her voice was in splendid condition and most excellently used in numbers by Mousorgsky, Rubinstein, Korsakoff, Massenet and others.

Wallace Hall was the scene of another excellent recital by Lamb pupils, when Gertrude Henry, soprano, and Frederick Moss, tenor, combined in presenting a delightful program before a well pleased audience. Both performers did fine work, reflecting great credit on their teacher.

On April 10, Bernerdene Mason, contralto, sang in East Orange at the Mt. Olive Baptist Church. She gave an interesting program in splendid style, and was the recipient of much applause.

### Chorus of American-Swedish Children to Tour Sweden

On July 5 fifty little American children of Swedish parentage, ranging from the age of six to sixteen, will sail for Sweden, chaperoned by Dr. and Mrs. Johannes Hoving, both well known in New York. These youngsters, who have been taught the folk songs and dances of their fathers' native country by Helga Hoving, will make a tour (in native costume) of thirty performances throughout Sweden. They are members of the children's clubs of New York and Brooklyn of the Vasa Order, directed by Mrs. Hoving, founder of the children's clubs.

The success of the little performers in this country, particularly in New York, attracted attention in Sweden and the tour resulted, the children being invited as the guests of the National Association for the Preservation of Swedish culture. Concerts will be given in such cities as Stockholm, Gothenburg, etc., and will also include visits to Dalecarlia and the Island of Sotland. While the programs will consist mainly of Swedish music and folk dances, they will also

include typical American songs for the benefit of their Swedish cousins. One might add that the aim of the chorus is to give a true and colorful interpretation of the popular and classic songs which are most representative of Sweden.

The tour is the culmination of a long cherished dream of Mrs. Hoving. After she retired from the dramatic stage, on which she was known as Helga Rundberg, she aspired to teach little children the folk songs and dances of her native country. She began this work some time later, however, first training a class of Manhattan children and next forming another in Brooklyn. The work went along so splendidly that, without even leaving New York, she established two classes on the Pacific Coast and one in Colorado. Massachusetts next joined the list, and now the work is running along very successfully. It is, however, the children from the Manhattan, Brooklyn and Long Island clubs who are accompanying Dr. and Mrs. Hoving on the tour abroad.

### Willis Alling in Charge of Saenger's Studios

From June 15 to September 22 the activities of the Saenger Studios in New York will be under the direction of Willis Alling, who for several years has carried on the work during Mr. Saenger's absence. Courses in singing will be given, as well as special classes in repertory, interpretation and operatic ensemble, this last class particularly designed as preparation for the opera classes of the coming season of 1924-25.

### Cortot's Next Tour Booking Rapidly

The open season for recitals by Alfred Cortot is almost over, it is announced by Concert Management Arthur Judson. Mr. Cortot's tour next year will take place between January 15 and April 15, and practically all of the available time has been bespoken.

### Paul Gundlach's Songs Being Published

Paul Gundlach, pianist-composer, is having two of his songs published by the Musical Advance Publishing Co. These numbers—the Lake and Lullaby—which will probably be out in a few weeks, will be welcomed by many vocalists, as many have already found them grateful songs.

### Edward Collins Plays at Hollywood Bowl

Edward Collins, the widely known American pianist and composer, was heard in joint recital with Mme. Schumann-Heink on June 15, at the Hollywood Bowl, Cal.

### SEASON 1924-1925 NOW BOOKING

"In summing up the women pianists of the world, it is customary to say that so-and-so is 'one of the greatest women pianists of the world.' But there is no need to qualify the statement with sex when referring to Madame Samaroff. One need only say that she is one of the great artists of the world."—*The Bulletin*, Edmonton, Alberta, Canada.

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## FRANTZ PROSCHOWSKY

Author of "The Way to Sing."—Published by C. C. Birchard, Boston, Mass.

Amelita Galli-Curci Says:

THE AMBASSADOR—NEW YORK

Dear Mr. Proschowsky—

Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I recommend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO." Gratefully yours,

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OLGA STEEB'S IDEA OF SUMMER

*is a shack in the mountains. Back and forth across the continent shuttles the pianist during the concert season, between her home in Los Angeles and her "dates" here, there, and everywhere. But, in the summer, it is to her little shack in the mountains that she repairs for rest and recreation—and—there isn't a piano for a hundred miles in any direction!*



ALFREDO GANDOLFI,

*baritone, who recently scored brilliantly with the De Feo Opera Company in Baltimore, singing in Madame Butterfly, Boheme, Carmen, Tosca, Barber of Seville, and Rigoletto. Mr. Gandolfi has been engaged for the Maine Festival.*



IN FRONT OF LA SCALA, MILAN.

*The crowd waiting in front of the famous theater—which is most unimpressive architecturally—on the day of the first performance of Nerone.*



THREE DISTINGUISHED PERSONAGES.

*Mrs. Jack London, Alexander Smallens and Edward Johnson photographed on a recent trip to the Pacific Coast.*



THE SUTRO SISTERS.

*At their recitals in Paris and London, the Sutro sisters played with marked success a group of French dances by the composer, Louis Vuilemin. Pictured above are, left to right, Mme. Vuilemin, Otilie Sutro, Louis Vuilemin, Rose Sutro.*



CLAUDIA MUZIO,

*who, at the urgent request of the Italian Government, has accepted some special performances in Buenos Aires this summer. Since her close with the Chicago Opera, Muzio has been singing special performances in Paris, Monte Carlo, and Liceo, Barcelona, Spain. She will return to New York next September. (Photo by Van Riel.)*



NINA MORGANA,

*soprano, who was called upon in the last moment to substitute for Sophie Braslau at the Ann Arbor Festival. Miss Morgana arrived in Springfield, Mass., at 3 p. m. on May 21, to sing at the festival there, and left at 5 p. m. that afternoon for Ann Arbor, where she sang on Friday, May 23, with Tito Schipa and the Chicago Symphony Orchestra. Charles A. Sink, secretary of the Ann Arbor Festival, wired to the soprano's manager in New York that she was given an ovation and proclaimed her "an ideal festival singer." Miss Morgana will sail for Italy on the S. S. Conte Verde on July 12 and will return to the United States in September. Her concert season will begin in October. She also will sing again at the Metropolitan during 1924-25. (Photo © Mishkin)*



SOCRATE BAROZZI,

*Roumanian violinist, who sailed recently on the S. S. Franconia for Europe. Mr. Barozzi planned to spend his six weeks abroad in rest and recreation, returning to America in July. He was invited to be the guest in England of Albert Hill, the well known collector of historic violins. He will concertize in America during the entire coming season and many engagements are already booked for him in addition to his recitals in New York and Chicago. Mr. Barozzi was accompanied by his wife. (Bain News Service photo.)*



AT THE STOJOWSKI RECITAL AND RECEPTION FOR PADEREWSKI.

The accompanying photograph was taken on the occasion of a recital of piano compositions by Paderewski given at the Plaza on May 5 by artists from the New York studios of Sigismond Stojowski. The program was thoroughly enjoyed by an enthusiastic audience, for the talent presented was exceptionally fine. The pianists heard were Alexander Brachocki, Julia Le Vine, Oscar Levant, Sidney Schachter, Constance MacGlinchey, Lois Maer, Blanche Reyelle, Esther Johnson, Nils Nelson, William Sauber, Albert Verchamp and Manuel Funes. The photograph shows: (standing from left to right) Alexander Brachocki (Polish-American pianist and assistant of Mr. Stojowski), Oscar Levant, Nils Nelson, Sidney Schachter, Manuel Funes, William Sauber, (seated, second row) Julia Le Vine, Mrs. Albert Verchamps, Mr. Paderewski, Mr. Stojowski, Mme. Conrad Korzenowska (who is in charge of summer courses at the Master School), Esther Johnson, (seated, first row) Constance MacGlinchey and Lois Maer. The inserts are photographs of (left) Arthur Loesser, well known American pianist-composer, former Stojowski pupil and now his able assistant; (center) Blanche Reyelle, who made a hit in Paderewski's tremendously difficult piano sonata in E flat minor and is starting her American career next season; (right) Dr. Thaddeus Raczyński, assistant of Mr. Stojowski, who is opening a branch of the Master School in Buffalo this summer. Following the recital a reception was given in honor of Paderewski.



MAY PETERSON A BRIDE.

The accompanying photograph of Col. and Mrs. Ernest C. Thompson was taken immediately after the wedding at the Reformed Church of Bronxville, N. Y., on Monday evening, June 9. (Photo © by Underwood & Underwood.)



ALMA BECK,  
contralto, whose past season included a number of important dates, among them an appearance with the New York Philharmonic, under Mengelberg, and in Mahler's *Das Lied der Erde* with the Cincinnati Symphony, Fritz Reiner, conductor.



NOTED TENOR WITH HIS LITTLE DAUGHTER.  
"And now for a grand time with papa," says little Elena Schipa, whose father has been so busy filling concert and opera engagements since October 1 that she has seen him very seldom. (Photo by Bain News Service.)



ABBY MORRISON,  
soprano, photographed at the dinner given for Gigli following the appearance of the two artists in concert recently in New Haven, Conn. Miss Morrison recently visited the Viscountess Maitland and sang at a musicale given by her. Other recent musicals, at which she appeared, were at the homes of Mrs. E. N. Stotesbury of Philadelphia and Mrs. Preston Pope Satterwhite of New York. She also sang at a meeting of the Woman's National Foundation. (Sterling Studio, Hartford.)



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3

MIECZYSLAW MUNZ.

(1) A snapshot of the young Polish pianist, now in the Orient, taken in the garden of the Imperial Hotel in Tokyo where he played five recitals with great success. (2) The popular pianist photographed with a Japanese countess and her family in Tokyo. (3) Photographed in the American Embassy at Tokyo with Ambassador and Mrs. Cyril Woods.



BRADY PUPIL TO SING IN ITALY.

The above photograph of William S. Brady and his pupil, Robert Steel, baritone, was taken in the Brady studio, 137 West Eighty-sixth street, New York City. Mr. Steel was scheduled to sing Germont in Verdi's *Traviata*, in Sermide, Italy, on July 17. He has been in Italy during the past year studying with Giraldoni in Milan. (Royal Atelier photo.)



HENRY HADLEY,

who is conducting the Victor Herbert Orchestra all this month at Willow Grove, Pa. He is carrying out all the programs arranged by Mr. Herbert—a lovely tribute to his friend of many years—and the splendid co-operation of the members of the orchestra has deeply impressed Mr. Hadley.



ERICH WOLFGANG KORNGOLD AND HIS WIFE.  
This is Erich Wolfgang Korngold, corpulent though young Viennese composer, who used to be a child wonder until he grew up, photographed with his bride in Paris, where they spent part of their honeymoon. (Photo by Clarence Lucas of the MUSICAL COURIER.)



TWO WELL KNOWN CONDUCTORS.  
Vladimir Shavitch, conductor of the Syracuse Symphony Orchestra, and Walter Henry Rothwell, conductor of the Los Angeles Philharmonic, on their way to Europe on the S. S. Leviathan.



ANNA FITZIU,

well known soprano, who will be heard in her first New York recital at Carnegie Hall on the evening of October 23. Needless to add, much interest surrounds this appearance of the singer, who has had success in both concert and opera all over the country. (Photo © by Elzin.)



CLAUDE WARFORD,

whose summer session is under way. New pupils, former summer students and many who have worked with Mr. Warford during the past season, are members of the summer class, which includes pupils from eleven States. On June 24, the first studio musicale will be given, featuring Emily Hatch, soprano; Florence Gifford, contralto; Albert Barber, tenor, and Frank Ronan, baritone.

June 19, 1924

## ACROSS THE COUNTRY

**Akadelphia, Ark.**, May 28.—Dorothy Greathouse scored a tremendous success and completely captivated her audience when she sang the soprano role in Coleridge-Taylor's Hiawatha, which was presented by the Choral Society of Henderson Brown College on May 7. She proved herself a finished artist, with fine style, poise, personality, technic and a wholesome regard for musical and poetical values. The chorus and orchestra were directed by Leila Wheeler of Henderson Brown College, in an admirable way and many fine effects were secured.

Miss Greathouse also gave a program before the Henderson Brown student body and was received with such enthusiasm that it was necessary for her to repeat the Caro Nome from Rigoletto, and add half a dozen encores. T. U. R.

**Baton Rouge, La.**, May 26.—The Baton Rouge Philharmonic Orchestra, H. W. Stopher, conductor, gave its fourth concert of the season at Garig Hall, Louisiana State University. It was assisted by Professor Frank T. Guileau and the band, the chorus, glee club and semi chorus of the Louisiana State University.

On May 18 the Baton Rouge Philharmonic Orchestra was heard in concert at the High School Auditorium at Plaquemine, La.

The Louisiana State University Glee Club went on its fourteenth concert tour throughout the first part of April.

The L. S. U. Dramatic Club presented two original plays at Garig Hall on May 15. P. I. S.

**Boston, Mass.**—(See letter on another page.)

**Casper, Wyo.**, May 29.—A recent appearance of the Chicago Operatic Trio at the America Theater caused much stir among music lovers of Casper. Myrna Sharlow, soprano; Forrest Lamont, tenor; Virgilio Lazzari, basso, and Isaac Van Grove, accompanist, presented a program of operatic numbers which proved a delight. The whole city is looking forward to their reappearance. O. G.

**Cartersville, Ga.**, May 21.—A Music Week Praise Service took place on May 11 at the First Presbyterian Church. Those taking part were Elizabeth Reeves Andrews, Mrs. D. S. McClain, Mrs. J. B. Howard, Mrs. B. L. Vaughan, Florence Milner, Edwin Caldwell, J. S. Calhoun, J. A. Miller and H. P. Womelsdorf. The pianists were Mae Caldwell and Ella Neel. The violinist was Anna Harwell; organist and director, Mrs. H. P. Womelsdorf. E. I. L.

**Cheyenne, Wyo.**, May 29.—Cheyenne is fortunate in the prospect of an artist series for the season 1924-25.

Official announcement of the plans have just been made by the Chamber of Commerce, the committee in charge of arrangements consisting of Judge Roderick N. Matson, Warren A. Richardson, Harold L. Vaughan, John A. Reed and David Sampson. The series will be put on by Arthur Oberfelder of Denver, who had done much in Denver, and other cities of the Middlewest, toward placing artists before the public at a low figure. The Cheyenne Chamber of Commerce will cooperate with Mr. Oberfelder in making the course a success. Cyrena Van Gordon will open the series on November 3, to be followed in January by Arthur Crooks and the Denishawn Dancers; and in February the Chernavsky Trio.

There have been many May recitals including three by the pupils of Laura Lee, two by the pupils of Mrs. E. P. Taylor, and a large recital on May 26 by the intermediate and advanced piano pupils of Mrs. H. L. Vaughan.

On May 24 a beautiful arranged musicale-tea was given by the College Club, at the home of Mrs. Fred DeWitt Boice. The forty-five young women of the graduating class of the Cheyenne High School were the guests. A program of piano and voice numbers was presented by Mrs. Clyde Groswold Ross, Mrs. Arthur Spaulding, Mrs. Grover Ries, Mrs. Frank Divisek, Iva McCracken, Ruth Baldwin and Mrs. Archer S. Meyring. Miss Baldwin is a junior in the high school and has a promising lyric soprano voice, which on this occasion was displayed to advantage.

in the song by Salter, When Love Comes Clam'ring In. The Music Study Club, Mrs. Lloyd Sampson, president, and the Junior Music Study Club, of which Mrs. Grover Ries is the head, have adjourned for the summer to meet again in early October. The final meeting of the Junior Club was held May 10, when a Beethoven program was presented at the Ries home.

W. L. L.

**Chicago, Ill.**—(See letter on another page.)

**Cleveland, Ohio**, May 27.—On April 27, the Greater Cleveland Lutheran Chorus gave its sixth concert at the Masonic Auditorium. F. W. Strieter is the director, assisted by the Cleveland Symphonic Ensemble, Grace Northrup, soprano; Henri Scott, bass-baritone; James Price, tenor, and Estella Gockel, accompanist. The Press said, "This Lutheran group of choristers gave us the best choral singing that has been done by local singers in recent years. The chorus is well balanced as to parts, the tone production is fine in quality, and they sing with animation, intelligence and excellent tonal ensemble. All due undoubtedly to the careful and efficient training of Director Strieter, who yields the baton with confidence and persuasive suggestiveness."

E. O. W.

**Cincinnati, Ohio.**—(See letter on another page.)

**Easton, Pa.**, May 26.—At the last vesper service of the college year at Lafayette, Thomas Yerger, organist, was assisted by Mrs. Lynn Perry, soprano; Calvin Metzgar, Prof. H. T. Spangler, baritone, and Prof. Henry V. Shelley, pianist. The Demarest Fantasy was the main attraction given by the organist and pianist.

On June 1 at the Arch Street Methodist Episcopal Church, Philadelphia (called the church of good music), The Crown of Life, by George B. Nevin of this city, was sung under the direction of Walter St. Clare Knolle.

Earle D. Laros has been elected organist of the First Presbyterian Church and will take up his work in September. Warren Robbins, baritone, sang the part of the Shepherd in the cantata, The Song of Songs, by Homer Nearing, which was sung by the Handel and Haydn Society of Allentown under the direction of William Rees.

Ima L. Beam, contralto soloist of the College Hill Presbyterian Church, was married to Henry George Conkey on May 24. They will reside in Brooklyn, N. Y. Mr. Conkey is connected with the Ingerson-Rand Drill Company of E. I. L.

The fifth annual concert by the pupils of Thomas Achenbach, first violinist of the Easton Symphony Orchestra, was given before a large audience in the lecture room of St. John's Lutheran Church on May 27.

A musicale was given in Calvary M. E. Church by Mrs. Gaughan, Miss Mutchler, John Clandaniel and Prof. John G. Davis. Hope Mutchler delighted the audience with a cornet solo. Mark Davis, Louis Schuessler, Dorothy Bickel and Jack Van Vorst contributed to the evening's entertainment.

G. B. N.

**Galveston, Tex.**, May 14.—In connection with National Music Week, a sacred concert was given Sunday night in the First Presbyterian Church with the sacred songs illustrated by colored slides. The church was packed. Tuesday night at the City Hall a play was given by the Senior Community Players introducing various musical numbers. Thursday night an old fashioned concert was held featuring old songs. Friday night the playground children gave a program, and Saturday night there was a children's parade with prizes for the costumes carrying out the idea of music. This is the second Music Week in Galveston sponsored by the Educational and Recreational Community Association. H.

**Gloucester City, N. J.**, May 21.—On the evening of May 20, in the City Hall, the Gloucester City Choral Society was heard in Rossini's oratorio, Stabat Mater, with the following artists: Elizabeth Harrison, soprano; Louisa Underhill Vale, contralto; Clarence S. Wilson, tenor, and Harold A. Simonds, bass. The accompanists were Naomi Luker and Dorothy Goodwin. Prof. C. Harold Lowden directed. This was proclaimed one of the greatest musical events ever given in South Jersey. T. I. B.

**Greensboro, N. C.**, May 29.—The annual concert of the Greensboro College of Music took place on May 26. Those taking part were Mary Jo Dickson, Rachel Glover, Gwen-

dolyn Mitchell, Louise Beal, Mary Long, Louise Cunningham, Alma Wrenn, Agnes Edwards, Mabel Parker, Annyce Worsham, Requa Duke, Lillian Hall, Grace Johnson, Bailey Watson, Lolita Ellis and Mildred Wilson. P. U. C.

**Hartford, Conn.**, May 23.—At Foot Guard Hall, on the evening of May 23, a concert was given by the choirs of Hartford Public High School and Weaver High School. Their choir numbers 570 voices. Ralph L. Baldwin and James D. Price were the directors. The concert took the form of the Mendelssohn-Bartholdy oratorio, Elijah. The soloists included Elisabeth Gleason, soprano; Gertrude L. McAuliffe, contralto; Harvey W. Hindemyer, tenor, and Earle Tuckerman, bass. The accompanists were Anna J. Heilpern and Vivian V. Hines. The Public High School Orchestra also took part, with Beatrice Torgan as concertmaster.

**Johnstown, Pa.**, May 27.—On the evening of May 22, at the First Lutheran Church, an organ recital was given by Gordon Balch Nevin. This was made up of music from the various Wagner operas. A photograph bearing the autograph of the composer was on exhibition in front of the church auditorium.

E. V. R.

**Kalamazoo, Mich.**, May 24.—Kalamazoo's Tenth Annual May Festival closed the music season with two fine concerts on the afternoon and evening of May 19. The Chicago Symphony Orchestra was secured, and with its director, Frederick Stock, the musicians were accorded the welcome of old friends. The festival concerts, as in previous years, were given under the auspices of the Kalamazoo Choral Union. Pre-festival concerts during the fall and winter season brought to the city such outstanding talent as Richard Crooks, the Elshuco Trio, Frieda Hempel, and Josef Hofmann. Following these, the festival closed a successful year with the Choral Union in better financial circumstances than for some time.

The following officers and directors have been largely responsible for the work the Choral Union has been able to do for the city's musical life: Mrs. A. E. Curtensius, president; C. V. Buttelman, vice-president; Bertha Shean Davis, secretary; A. L. Waldo, treasurer. Directors are Mrs. James Wright, Mrs. H. M. Snow, E. A. Kettle, Rev. J. W. Dunning, H. Glenn Henderson, Charles Fischer, and E. B. Desenberg. C. V. Buttelman resigned several months ago from his office of vice-president upon leaving for Boston.

The program offered for the afternoon concert, held in the Armory at three o'clock, was delightful. The orchestra, under the skilled baton of Mr. Stock, played Chabrier's Joyeuse Marche, Beethoven's symphony No. 7 in A major, and Lalo's Spanish symphony for violin and orchestra, with Jacques Gordon as soloist. This was Mr. Gordon's first appearance in Kalamazoo, and he measured up to all requirements. Rata Present, a young pianist who gave some delightful programs in the city earlier in the spring, played the first movement of Tschaikowsky's concerto in B flat minor, with the orchestra. Though having opportunity for only one rehearsal with the orchestra, Mlle. Present proved equal to the reading of Director Stock, and gave an artistic performance. Grainger's Molly on the Shore, Sowerby's The Irish Washerwoman, and Hungarian Dances by Brahms-Dvorak formed the concluding group played by the orchestra.

The evening concert presented the Kalamazoo Choral Union of about 350 voices, the orchestra, and four soloists. Numbers by Brahms and Debussy were played by the orchestra, with fine tonal modulations and artistic interpretation. Bruch's Fair Ellen was the first choral work, directed by Harper C. Maybee, of the Western State Normal College. Mabel Pearson Overley sang the soprano role with a voice of much sweetness, and Theodore Harrison, baritone, was excellent in the part of Lord Edward. After a brief intermission followed a veritable Wagner-fest, beginning with the march and chorus, Hail, Bright Abode, from Tannhäuser. The chorus showed the effect of splendid training by Director Maybee. Unity, quality of tone and flexibility left ample opportunity for tone shading, especially in the Chorale Fantasy from Lohengrin, given third in the group of Wagner numbers. Leoti Combs, with a voice of excellent quality, sang the soprano role. T. Stanley Perry, tenor, and Theodore Harrison, baritone, sang the remaining solo parts. Mr. Perry's voice, well known in Kalamazoo, is of rich and pleasing quality. The Bacchanale from Tann-

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häuser, Ride of the Valkyries, and finale from Die Götterdämmerung revealed the orchestra at its best.

For several years past Kalamazoo has been fortunate in securing the Chicago Symphony Orchestra for its May Festivals, and local audiences appreciate that these fine musicians give us unsparingly of their best. M. J. R.

**Kenilworth, N. J.**, May 23.—The first concert of the artists' series is scheduled to begin as soon as the new Harding School is ready. The following artists are to appear: Ralph Leopold, Josef Borisoff, Hanna Brocks, Neira Kieger and Henry Souvaine. Should the proper support continue, the Kenilworth American will add Walter Charmbury and Estelle Liebling, popular soprano, to appear in joint recital. D. A. B.

**Los Angeles, Cal.**—(See Music on the Pacific Slope.)

**Madison, Wis.**, May 26.—The enormous success of the recent all-Wisconsin high school music contest, held under the auspices of the University of Wisconsin School of Music, indicates that the annual music competition will soon become the most important interscholastic event among the high schools of the State. This was the first time in Wisconsin that the University had ever sponsored a music tournament, in which soloists, glee clubs, bands and orchestras could compete for supremacy. The contest proved to be the largest interscholastic event ever held at Madison. Advance registration statements also indicate that the attendance next year will be so large that it will be necessary to have a series of elimination contests previous to the main event. Edward A. Birge, professor of music at the University of Indiana, was the sole judge of the contest.

National Music Week here was under the auspices of the Madison Community Music Committee. Music in the schools, at home, in the churches, business companies and other organizations comprised the week's celebration. A.

**Memphis, Tenn.**, May 21.—The choir of the Calvary Episcopal Church, Rev. Dr. Chas. F. Blaisdell, rector, presented The Requiem, Brahms, with orchestra and organ, under the direction of Adolph Steuterman, F. A. G. O., organist and choirmaster. B. U. S.

**Montgomery, Ala.**, May 20.—On the afternoon of May 16, at the studio of John Proctor Mills, composer, Nellie Wilson, winner of the \$400 scholarship offered through the State Federation of Music Clubs, gave a program of songs, among which several of Mr. Mills' works appeared. He also acted as accompanist of the afternoon.

Mary Frances O'Connell, pupil of Estelle Liebling, was heard in an opera and song recital recently. S. I.

**Montreal, Can.**, May 22.—On the evening of April 17, Pierre Monteux, with the Boston Symphony Orchestra, gave a concert in the St. Denis Theater to a full house, under the management of Louis H. Bourdon. They were enthusiastically received and every number of the program was greatly enjoyed by the audience present. Wagner's The Flying Dutchman, Symphony No. 3, op. 49, Scriabine; La Valse, Maurice Ravel, and Impressions of Italy, Gustave Charpentier, made up the program.

During Holy Week extra music was given in all the churches of this city. Among the most important works rendered was the Manzoni Requiem by Verdi, which was given by the choir of the Church of St. Andrew and St. Paul's, under the able direction of F. H. Blair, on Holy Thursday evening.

On the afternoon of Good Friday, the combined choirs of St. James the Apostle and that of St. Andrew and St. Paul's gave a choral concert. They sang Prayer by Frank Bridge and Two Psalms by Holst, with organ and string accompaniment. Florence Hood and Mary Isard played the Bach D minor concerto for two violins.

On Good Friday evening the above choirs gave the Messiah by Handel. The soloists at these concerts were Olive Marshall, soprano; Judson House, tenor; Fred Patton, bass, and Miss Denault, contralto, of this city. J. E. F. Martin was at the organ.

Max Pantelieff, Russian baritone, gave a recital in the Y. M. C. A. hall on the evening of May 13, to mark the tenth anniversary of his first appearance on the operatic stage at the Art Opera, after his studies at the Petrograd Conservatorium. His program included works of Glinka, Moussorgsky, Borodine, Tschaikowsky and Rachmaninoff. He also gave several encores; one, The Flea, by Moussorgsky, brought enthusiastic applause. Olga Guiaroff, at the piano, accompanied in an admirable manner.

Nyiregyhazi came to the Orpheum on the 13th of April for his third recital in Montreal this season. He was greatly appreciated by an audience composed of musicians and music enthusiasts of this city. His program was exceptionally good, including pieces seldom heard, which he gave with rare interpretation.

Le Deluge, by Saint-Saëns, was given in the St. Denis Theater on the evening of May 12 by the orchestra and choir of the Montreal Symphony Concert Society, under the direction of Prof. J. J. Goulet. They have received great praise for their work in this, their first season. There was a good audience, which was presided over by the Mayor of Montreal.

An interesting afternoon talk was given in the Prince of Wales Salon of the Windsor Hotel, the latter part of April, under the direction of Mrs. F. E. Devlin. The subject was Canadian Composers, which was discussed by Mrs. J. S. Bolton. The program which followed included works of Mrs. J. S. Bolton, Dett, Clarence Lucas, Grant Chaffer and Gena Branscombe.

Stanley Gardner, pianist of Montreal, gave his tenth annual recital at the Ritz Carlton ballroom, on the evening of April 9, to an appreciative audience. His technic is always faultless and he has greatly improved in expression. His program comprised works by Scarlatti-Tausig, Beethoven, Chopin, Liszt, Gluck-Friedman and Alkan.

Fiske O'Hara gave a concert at the Orpheum Theater on Sunday, May 4, assisted by Mrs. Fiske O'Hara (Patri-

# G. CURCI

cia Cleary); Donna Calina, coloratura soprano, and Mary Downey at the piano.

A song and piano recital was given on April 28 by Harold Eustace Key, baritone, and George Brewer, pianist, in the Ritz Carlton ballroom. Eustace Key gave a program mostly of old English songs dating from the sixteenth century, and songs of modern English composers. Mr. Brewer's program was of works by Rachmaninoff, Debussy, also Marcelle de Manziarly's Atmosphere Slave. This last received great applause.

A unique and delightful entertainment was arranged by the Province of Quebec Society for the Protection of Birds, in the ballroom of the Ritz-Carlton Hotel on the evening of April 11. Charles Crawford Gorst, from Boston, was the entertainer, giving imitations of bird calls and telling the large audience about the ways of the feathered songsters.

The Dubois Quartet gave its sixth and last concert of chamber music this season on the evening of April 9 at the Windsor Hotel, to a select audience, which appreciated the well rendered program of works by Respighi, Grieg and Frank. The quartet is composed of E. Braidi, first violin; E. Zimmerman, second violin; J. Mastroloca, viola, and J. B. Dubois, cello. George M. Brewer is pianist. It is under the management of Louis H. Bourdon.

The newly organized Montreal Symphony Orchestra, under the patronage of His Excellency the Governor General Lord Byng, is receiving the whole hearted support of a large number of prominent citizens. It is composed, for the present, of forty-five professional musicians, mostly all Canadian born, with J. J. Gagnier, L. Mus., as conductor. They intend, next season, to increase the number of their performers. Their concerts are held in the Windsor Hall. Three concerts have lately been given, and a fourth will take place soon. Their programs are choice and well adapted to the taste of music lovers. The press was unanimous in its praise, and the hall is filled at every performance. They are well encouraged by the Kiwanis Club of Montreal.

Jean le Precurseur (St. John the Baptist) an oratorio, words by the late Abbé Lebel, music by the late Guillaume Couture, of Montreal, was given its third hearing on the 30th of April. This took place with choir and orchestra, under the leadership of Prof. Jean Goulet, for the benefit of the Fédération National, Madame Chs. E. Lessard, convenor, in the St. Denis Theater. The soloists were Mrs. Decarie-Dubuc, Misses Asselin and Amond; Dr. Verschelden, baritone; Henri Prieur, tenor; Germaine Lebel, Fabiola Poirier, Armand Gautier, J. M. Magnan, F. Normandin and P. Valade.

The last week of April in the Windsor Hall, the concert given by the Canadian Pacific Railway Amateur Athletic Association Orchestra, with Margaret Lyons Moody of Toronto as soloist, was a very enjoyable entertainment. Mrs. Moody gave two arias from old Italian operas, folk songs and two other numbers accompanied by the orchestra.

Ruth St. Denis and Ted Shawn gave a program of their dances in two evening performances and a matinee at the St. Denis Theater on April 21 and 22, under the management of Miss Cunard.

A memorial concert was given in Chaning Hall the latter part of April, in memory of the late Guy Ambrose, organist of the Church of the Messiah in 1910-1911. Several of his compositions were played at this concert. Among those taking part were J. B. Dubois, cellist; Mary Isard, violinist, and William Eckstein, pianist.

Jose Delaquerrière, who is a favorite here, gave a concert at the Orpheum Theater on the 18th of May, to an an-

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audience of friends and musicians. His program, composed of a selection of French songs old and new, was well rendered and greeted with rounds of applause.

Through the generous provisions of the will of the late Charles S. Campbell, K.C., twelve concerts will be given in the different parks of this city by our leading bands during the month of June. Also at a meeting of the City Council on the afternoon of May 19, Alderman Joseph Schubert asked the City Council to make arrangements for band concerts in all the parks if possible. He was supported in this by Alderman Trépanier. They asked for popular as well as classical compositions in the programs.

Recently the choir of the Church of St. John the Baptist, with orchestra, gave La Terre Promise, oratorio by Massenet, under the leadership of Alexandre Clerk, at the Monument National.

At the Church of St. Jean Baptist, on Holy Thursday, the choir gave the Seven Last Words of Christ; also Our Father, an extract from Mary Magdalene by Massenet; and on Easter Sunday they sang Theodore Dubois' Pontifical Mass.

Harold Eustace Key gave an address before the Mercury Club on April 22. His subject was Music in Montreal.

There died in Ottawa on May 11, Mrs. C. Harris, wife of Dr. Charles Harris, the musical conductor. Mrs. Harris was the daughter of Dr. John Beatty of Cobourg, Ont.

J. A. Gauvin and B. LaBerge, impresarios, left two weeks ago for Paris, where they go to engage artists for the coming season.

A few Sundays ago, at the Church of the Madeleine, Outremont, where a choir of ladies sing at the ten o'clock mass, Mme. Pariseau, contralto, gave the Hosanna by Jules Granier.

Liebestraum, a piano solo in the form of a valse, by T. B. McAnespie, has lately been published in Montreal.

M. J. M.

**Mount Pleasant, Mich.**, May 17.—One of the most notable series of musical events ever presented at the Mount Pleasant festivals took place at Central Michigan Normal in its Nineteenth Annual May Music Festival from the 13th to the 16th.

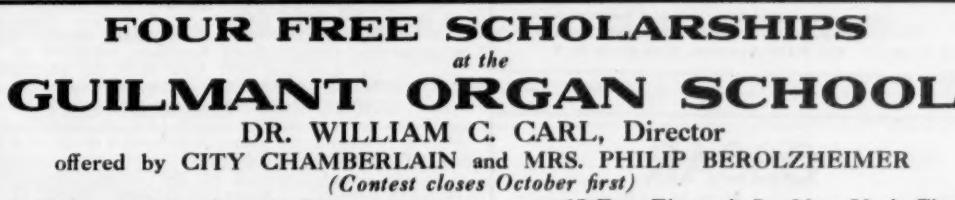
On Tuesday evening the Normal Chorus, under the direction of J. Harold Powers, presented Coleridge-Taylor's Tale of Old Japan with Gladys Swarthout, soprano; Edna Swanson Ver Haar, contralto; Charles Norman Granville, baritone, and Riccardo Martin, tenor, in the solo roles. Instead of orchestral support, two Steinway grands were used, at which Robert T. Benford and Myrtle E. Gow, of the music faculty, presided. On the following afternoon Miss Swartout, Mme. Ver Haar and Mr. Granville appeared in recital.

(Continued on page 53)

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## MUSICAL COURIER

### SAN ANTONIO NOTES

San Antonio, Tex., May 24.—Mrs. E. A. Wilson entertained recently, at which time Mrs. Sam C. Bennett, contralto (pupil of Mary Jordan), with Walter Dunham at the piano, presented an interesting program of compositions by Rossi, Dvorak, Farley, H. Terry, Hahn, Weckerlin, Fox, Foote and Beach.

Gilbert and Sullivan's tuneful opera, *Pinafore*, was presented in Mission, Tex., April 8, under the direction of Mrs. J. W. Hoit.

Grace Miller presented Winifred Cowen, age nine, in piano recital on April 12, assisted by Louis De Rudder, violinist, age ten.

The Hertzberg Musical Club (piano pupils of Clara Duggan Madison) met April 12, at which time Acoustics in Music was studied and discussed. Felice Kimball, Lena Heye and James Connor presented parts I, II, III, IV and V respectively. At the conclusion of the study hour numbers were played by Mrs. A. Blunt, Rowena Johnson, Ruth Kennedy and Clara Duggan Madison.

At a meeting of the Self Culture Club held April 15 Ruth Witmer presented a group of songs by Oscar J. Fox.

Mrs. Daniel Groh was in charge of the program on Piano Duos, given following the regular meeting, April 15, of the Tuesday Musical Club, Mrs. Eli Hertzberg, president. Those who participated were Mrs. Edward Sachs; Mrs. A. M. Fischer; Mrs. James Challis; Mrs. W. D. Downey, Jr.; Mrs. E. P. Armeson, Catherine Clarke, Mrs. E. Frische and Annie Halliday. Mrs. Edgar Schmuck read a paper on the subject and Mrs. B. S. Chandler gave a musical digest of the month's musical happenings. The student presented was Theresa Duft, harpist, pupil of Maudetta M. Joseph.

Easter Sunday marked the twenty-fifth anniversary of the appointment of Mrs. Ed. Hoyer, Sr., as organist of San Fernando Cathedral. The offertory was composed for the occasion by the director of the choir, C. Schwabe, and dedicated to Mrs. Hoyer.

Ruth Witmer, soprano, was the soloist at the special Easter program given by the Empire Theater Orchestra.

Mary Jordan, contralto, contributed two solos at the Easter service held in St. Paul's Memorial Church. Other soloists were Frances O'Brien, contralto; Mrs. W. Austin, soprano, and Felix St. Claire, violinist.

Mary Kroeger, soprano; Ethel Crider, mezzo-soprano, and Joseph Burger, baritone, with Walter Dunham at the piano, presented an interesting program on April 22, when a dinner was given in honor of Congressman Harry Wurzbach.

At the annual Flower Show, given by the Woman's Club, held this year on April 22-23, the following musicians presented enjoyable numbers on the 22nd: Verna Yturri, soprano; Mrs. Robert Scott, soprano; Genevieve McDavitt, danseuse; Mrs. Lou Herrington, soprano; Marjorie Summerlin, danseuse; Mrs. Arthur Spillman, soprano; Mary Stuart Edwards, soprano, and Ethel Crider, mezzo-soprano. The accompanists were Walter Dunham, Mrs. F. Abbott, Cecile Steinfeldt, Satterfield and Mrs. Eugene Staffel. The program of the 23rd was given by Marshal Neal, pianist; Lee Ray Chandler, cellist; Dick Neal and William Paglin, violinists; Julian Paul Blitz, cellist, and Mrs. Fred Jones, soprano. The accompanist was Mrs. Nat Goldsmith.

At the annual Battle of Flowers luncheon, held in connection with the festivities commemorating the Fall of the Alamo, Eric Harker, tenor, gave a group of Texas Cowboy songs by Oscar J. Fox, with the composer at the piano. Gladys Harvin, soprano, contributed two Indian songs, and the Spanish element was represented by Mrs. Robert Scott, soprano, who sang a group of songs, playing her own accompaniment on the guitar.

Maunder's Olivet to Calvary was presented April 27 by the Vested Choir of Laurel Heights Methodist Church, David L. Ormesher, director, and Roy R. Repass, organist. The soloists were Mrs. Dick Ansley, Louise Hillje, Ruby P. Hardin, Mrs. H. Richardson, Harold Arnold and Harry Warneke.

David C. Garcia, pianist, appeared as soloist at the regular Sunday afternoon concert, April 27, given by the Palace Theater Orchestra, Don Felice, conductor.

The closing musical program of the season of the San Antonio Musical Club, Mrs. Lewis Kram Beck, president, was given April 28 in charge of Mrs. George Gwinn. The stage was transformed into a spring garden scene. The program was given by Mary Campbell, pianist; Verna Yturri, soprano; Frederick Capizza, baritone; Bernice Duggan, reader; Mary Stuart Edwards, soprano; Lillian Newcomer, Russell Hughes and Dorothy Lodovic, dancers. The accompanists were Mrs. Eugene Staffel, Lottie Kiddle and Catherine Clarke. The program, which was beautifully rendered, closed with the singing of the national anthem, led by Alva Willgus.

Mrs. Ed. Hoyer, Sr., presented her pupils in recital, April 28, assisted by the San Fernando Cathedral Choir, C. Schwabe, director, which opened and closed the program in two well-given numbers. Vocal selections were contributed by Mrs. J. M. Krakauer, Mrs. A. M. McNally and Emelie Lecomte, sopranos, with Mrs. Hoyer at the piano. Piano numbers were given by the following: Lucile Berman, Silvia Roseman, Evelyn Small, Zuleme Hoyer, Blanche Lucie McNally, Hortense Adler, A. O'Shaughnessy, Hannah Gurinsky, Ruth Karotkin, Emma Cruz, Olive Edwards, Gertrude Leighton and Bessie Schlessinger, all of whom showed the careful instruction given.

At a musical given during the State Convention of Medical Men and the State Auxiliary, composed of the wives of the physicians, held April 28-29, the participants were: Julian Paul Blitz, cellist; Mrs. Guy Simpson, contralto, and Mrs. Carleton Adams, soprano. Mrs. Nat Goldsmith was the accompanist. Mrs. T. O'Brien, contralto, with Mrs. R. Newton at the piano, contributed a group of songs at one of the morning sessions.

At the Grand Conclave of the Grand Commandery (Knights Templar) of Texas, the Belcanto Quartet (T. K. Johnston, first tenor; Dillon E. White, second tenor; Lee B. Walling, baritone, and D. M. Thomas, bass and manager) of Dallas, Tex., presented many enjoyable numbers. Their work is characterized by perfect ensemble and blending of tone—no voice even predominating except when taking a melody. The shadings were beautiful.

John M. Steinfeldt, composer, teacher, pianist and founder of the San Antonio College of Music, appeared April 30 in his annual piano recital. A large and appreciative audience greeted him as he stepped on the stage and each number given received much applause. He plays without mannerisms so that one really loses sight of the presence

June 19, 1924

of the man and hears only the music. His technic, tone and musicianship leave nothing to be desired. The program, which consisted of numbers by Scarlatti-Tausig, Brahms, MacDowell, Chopin, Steinfeldt, Debussy and Liszt, was made more interesting by short analytical talks by Mr. Steinfeldt before each group. So insistent was the applause after his compositions that he was compelled to add another. They were Homage to MacDowell, An Evening in Venice and The Play of the Fountain.

S. W.

### Additions to Ithaca Conservatory Faculty

Two important additions to the faculty of the Ithaca Conservatory of Music have been made recently—Harold Hess, who has been engaged to take the place of Cesar Thomson during his few months' absence and who upon Mr. Thomson's return in September will be his assistant, and Albert Edmund Brown, the well known specialist in the training of Music Supervisors, who has been appointed dean of the Academy of Public School Music, which is affiliated with the Ithaca Conservatory of Music.

Mr. Hess has been intimately associated with Mr. Thomson for the past five years, having been in attendance at practically all lessons given by the master teacher, and is considered one of the best exponents of Mr. Thomson's method of teaching.

Mr. Brown has, for the past ten years, conducted the courses for the training of supervisors of music at the State Normal School at Lowell, the one school in Massachusetts designated by the State Board of Education to offer and conduct such courses. For more than twenty years Mr. Brown has been closely identified with the growth and development of music in the public schools of this country and was the first president of the Eastern Music Supervisors' Conference.

During the past season, which was the most successful in the history of the Ithaca Conservatory, students from every State in the Union and several foreign countries have been in attendance. The registration for the special ten and six weeks' summer courses is already large and the advanced registration for the fall term is far in advance of that of any previous year on a corresponding date. The steady growth of the conservatory has necessitated adding more room for studios, classrooms and executive offices, the building of which is scheduled to begin in a few weeks.

G. E.

### Lusk Triumphs in Prague Recital

On April 27, Milan Lusk, violinist, achieved a splendid success in his first appearance in Prague in the Mozarteum. Friends and admirers who had last heard him in the Czech capital seven years ago were present and gave him a most rousing welcome. The enthusiasm reached a climax when Mr. Lusk, toward the end of the program, played his own concert transcription of the sextet from Smetana's *The Bartered Bride*. The Prague critic, Dr. Borecky, made the following comment in the largest daily, The Prager Politiker: "Milan Lusk proved himself a violinist possessing a luscious cantilene playing with a well developed virtuosity. He displayed a soulful interpretation in the Sverdnen number and a bravura technic in the Sarasate composition."

Milan Lusk was immediately engaged to appear in joint recital with E. Harold Geer, organist at Vassar, now touring Europe. This concert was held in the largest hall in Prague, Smetana Saal, on May 11.

### "Know Thyself" Good Maxim, Says Kindler

"Know thyself," especially thy faults, is a capital maxim for a cellist, or any other musician for that matter," said Hans Kindler recently. "It isn't necessary to admit to anybody else that you have faults, but woe, woe unto the musician who doesn't acknowledge his errors to himself! Egotism has strangled his talents."



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—Eighteenth Fortnightly Concert a Success—

#### Local News

San Francisco, Cal., June 2.—Adaline Maude Wellendorf, pianist; Lena Frazee, contralto, and Beatrice Clifford, pianist, were the three artists who presented the program at Ida G. Scott's eighteenth Fortnightly concert. The program was completely modern in content. Miss Wellendorf, an interpreter of musical insight and a skilled technician, played three numbers from Emerson Whithorne's suite, New York Days and Nights; and three compositions by the late Charles T. Griffes. Miss Clifford interpreted Josephine Crew Aylwin's Modern Suite, and exhibited a broad and sweeping style and a fine command of tonal gradations. Miss Frazee sang Five Poems of Ancient China and Japan, by Griffes; Werner Josten's Spring Night, and Richard Hageman's Do Not Go, My Love. Miss Frazee's voice is one of richness and expressive color and she sings with sympathetic understanding and sincerity.

#### MINETTI PRESENTS NEW ORGANIZATION

A new ensemble organization, the San Francisco Ladies' String Quartet, was presented by Giulio Minetti (himself a master in the art of string quartet playing), in Sorosis Hall, and was welcomed by an enthusiastic audience. The quartet—Harriet French, Miriam Hall, Linda Pierce and Jozeins van der Ende—are individually four splendid musicians and their ensemble work upon this occasion showed a fine sense of poise and balance, a surety of attack and expressive phrasing. The works were Tartini's D major quartet; Bazzini's D major quartet; the interlude in ancient mode from Glazounow's Novellettes, and the scherzo from Schumann's A minor quartet. Mr. Minetti, who has been coaching these young artists, has every reason for pride in the debut of his four talented pupils.

#### MEROLA'S OPERA PLANS

Plans for the second season of the San Francisco Opera Company have been completed by Gaetano Merola, general director, and Bradford Mills, executive manager. The first performance of a fortnight's activity will be on September 22. In addition to eight evening subscription performances there will be two "outside" evening performances and one popular priced matinee. The artists engaged for this season include Claudia Muzio, Beniamino Gigli, Giuseppe de Luca, Tito dal Monte, Milo Picco, Jose Mojica, Thalia Sabaniva, Tito Schipa and several others. In addition to these, several San Francisco singers will again be heard; Myrtle Claire Donnelly, Anna Young, Doria Fernanda and Mabel Riegelman. The repertory will include Andre Chenier, Lucia di Lammermoor, Fedora, Rigoletto, Manon, La Tosca, L'Amico Fritz given jointly with Gianni Schicchi, and La Traviata. Giacomo Spadoni and Wilfred Pelletier are again engaged as assistant conductors, and Armando Agnini will be the efficient stage director. From the outlook of things, San Francisco can anticipate another glorious operatic season, thanks to Mr. Merola, the organizer of this plan, and his associates.

#### NOTES

The students' chamber concerts, founded by John C. Manning, came to an auspicious close on the evening of May 2, when the Chamber Music Society of San Francisco comprised of Messrs. Persinger, Ford, Ferner and Firestone and John C. Manning, pianist, as the assisting artist, gave a representative program before the usual large and enthusiastic audience. The quartet, playing in their highly artistic form, interpreted Dvorak's string quartet in F major; Tchaikowsky's Andante Cantabile; Kreisler's scherzo and Glazounow's scherzo. Elias Hecht, flutist, and John C. Manning, pianist, played Edward German's suite, impressing the audience with the grace and delicacy of their interpretation.

Herman Genss, San Francisco composer, gave an evening devoted entirely to the interpretation of his works in the Italian Room of the St. Francis Hotel. Several prominent local artists were heard upon this occasion. The

opening number was the first movement of a trio for piano, violin and violoncello, interpreted by Herman Genss, pianist; William F. Laraia, violinist, and William Dehe, cellist. Charles F. Bulotto, tenor, sang several of Mr. Genss' charming songs.

Irene Howell Nicoll, contralto, has returned to her home in this city. Mrs. Nicoll will resume her activities as artist and pedagogue, in both capacities of which she has been equally successful. She has been receiving most cordial welcome from her many friends.

The Minetti Symphony Orchestra gave the third and last concert of the season, under the fine direction of Giulio Minetti, in the Scottish Rite Auditorium. The soloist was Pierre Douillet, pianist and composer, who interpreted his own concerto which he has presented with many of the leading orchestras in this country and in Europe. The orchestra played Mendelssohn's Italian symphony and several numbers of a light vein by Strauss and Grieg.

Vojmir Attl, harpist, brother of Kajetan Attl, solo harpist of the San Francisco Symphony Orchestra, is one of the new arrivals in San Francisco. Mr. Attl and his wife, also a talented musician, will make their future home in this city.

Mabel Riegelman, former prima-donna with the Chicago and Boston Opera Companies and who is now a resident of this city, returned from a tour of the Pacific Northwest where she appeared in a number of song recitals.

Leonore Keithley, a singer from the studio of Rose Florence, gave a program of songs before the members of the Century Club. Miss Keithley is the possessor of a lovely voice and exhibits splendid musical taste in the selections of her songs and in their rendition.

Mary Carr Moore, California composer and vocalist, returned from Los Angeles where her opera, Narcissa, was presented under splendid auspices.

Elsie Cook Hughes presented a number of her pupils in a studio recital.

Marta Jalava, a gifted young singer, participated in the All Nations program given at the Auditorium during our recent Music Week. Miss Jalava sang a group of Finnish songs which met with the hearty approval of the vast audience.

Louis Graveure, baritone, arrived in San Francisco where he will conduct a vocal class. Mr. Graveure's manager, Selby C. Oppenheimer, has secured several dates which the singer will fill during his stay.

The pupils of Grace Campbell were heard in a piano recital in Sorosis Hall. Mrs. Ward Dwight, contralto, contributed a group of songs as assisting artist.

The Arrillaga Musical College presented Natalie Marcrum, soprano, in a recital at the auditorium of the institution. The singer was assisted by Carl Rollandi. C. H. A.

#### PORTLAND, ORE.

Portland, Ore., May 17.—On May 14 the Portland Symphony Chorus (200 voices) and the Portland Symphony Orchestra (sixty men) closed successful season. Carl Denton, conductor of both organizations, directed with skill. The orchestra was effective in Nicolai's overture to the Merry Wives of Windsor, likewise in Jarnefelt's Berceuse and Praeclaudium. J. F. N. Colburn, concertmaster, did well with his incidental solos. The program closed with Mendelssohn's Hymn of Praise, in which the chorus and orchestra were heard to advantage. The solo parts were delightfully sung by Edith Collais Evans, soprano; Mrs. Gabriel Pullin, soprano, and J. MacMillan Muir, tenor. Frederick W. Goodrich, dean of the Oregon Chapter of the American Guild of Organists, was at the Auditorium organ. Edgar B. Piper, editor of the Morning Oregonian, addressed the large audience, touching upon the value of the orchestra to the city.

The Robert Louis Barron String Quartet made its debut at the Woman's Club House on May 12, causing much enthusiasm in a program comprising Haydn's quartet in B flat major and Schubert's quartet in G minor. Assisted by Ida May Cook, pianist, the quartet also played Schumann's quintet in E flat major. This capable quartet is composed of Robert Louis Barron, first violin; Albert M. Schuff,

second violin; Kalman Grossman, viola, and Harold Taylor, cello.

An enjoyable concert was given at the Lincoln High School by the Ted Bacon String Orchestra, Mr. Bacon, director; the Thalia String Quartet (Clara Stafford Anslow, first violin; Patsy Neilan, second violin; Marion Mustee, viola; Prospera Pozzi, cello) and Gustave Steinberg Eleanor Neilan, Lillian Ellingsworth, violinists. The accompanists were Elizabeth Chegwidden, Mrs. J. D. Neilan, Dorothy Schoop, Kenneth Roduner and Prospera Pozzi.

The Orpheus Male Chorus, a strictly a capella organization, sang recently at the Patton Home and the Emanuel Hospital. William Mansell Wilder directed. J. R. O.

#### PALO ALTO, CAL.

Palo Alto, Cal., May 22—Of especial interest this month was the presentation, by the 1925 class of Stanford University, of the annual Junior Opera, on the evening of May 10. So This Is Eden, by George Thompson, with music by various leading campus composers, though not the best of the long series of junior operas, was notable for its colorful staging, its well drilled and almost professional chorus, and its music. The latter furnished three "hits," and one of them, Celestina, by Alice Dodds, is worthy of a wider hearing.

The preceding week more than 200 Stanford women appeared in The Legend of the Laurel, written and produced by themselves as the first of what is hoped will be annual May pageants. An old Greek story formed the basis of the action, for which music was composed and adapted by six Stanford women. An orchestra of twenty-five interpreted the score. The pageant was staged in the natural amphitheatre on the banks of Lake Lagunita.

The A Capella Choir from the College of the Pacific, under the direction of Dean Charles M. Dennis, made its first appearance at Stanford University on the afternoon of May 18. The assisting organist was William Riley Smith. This choir gave an inspiring program of Italian and Russian chorales.

Recent Community House concerts, given at five o'clock Sunday afternoons, were as usual interesting. May 4 brought Martin D'Andrea, tenor, and Donnill Hillis, pianist, both of Stanford University. R. Willis-Porter was at the piano for Martin D'Andrea. A combination of the classical and the popular pleased a large and demonstrative audience. Both artists were in excellent form.

Three piano pupils of Mabel Marble, of the Castilleja School music faculty, gave the program on May 18. The assisting artist was Rita Durkheimer, soprano. Promising musicianship was shown by Alice Qualman, Ethel Burnham, and Hollis Yerrington, and all three pleased with capable interpretations of Chopin, Beethoven, and some modern French composers. Miss Durkheimer's voice is naturally pleasing and shows careful training. She was enthusiastically received.

The Stanford Glee Club Quartet sang at a recent dinner of the Palo Alto Business and Professional Women's Club.

As a closing feature of the local May Fete, the fifty-piece orchestra of the San Jose High School gave a concert on May 11, in the Community House. This "little symphony" is a well trained and well balanced organization. George Mathews is its director.

The Girls' Glee Club of the local high school give the chorus features from the recent school carnival at the last meeting of the Business and Professional Women's Club.

Junior music students at Castilleja School gave a concert May 13 in the Orchard House. At the Los Altos Union Church a varied program of old and modern French, Italian, and English songs was sung by Ome Greenwood, soprano, of Mills College, accompanied by Natalie Wellin. A large audience enjoyed this affair.

On May 20, at the Presbyterian Church, a concert was given by Marsden Argill, baritone; Marie Dennis Davis, reader; Mary Elizabeth Moynihan, violinist; Malcolm Davison, cellist; Byron Fox, pianist; and Mary Keister Kerr, accompanist.

Ruth May Friend sang a program of old fashioned songs at the annual breakfast of the Burlingame Women's Club on May 1. She was accompanied by Marjorie McDonald. Miss McDonald and Florence Frederick, violinist, played incidental music during the breakfast.

Pupils in the Castilleja School music department gave two programs on May 15, one in the morning and one in the afternoon. On May 9 the school gardens formed the setting for the school's annual May fete. A small or-

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chestra of violins, cellos, clarinet, and piano, under the direction of Louise Mahan, accompanied the action. A number of original melodies selected from class work, and harmonized by Miss Mahan, formed the musical background for the dances of the primary children. C. W. B.

### LOS ANGELES, CAL.

Los Angeles, Cal., June 7.—The Ann Weitzman Trio—Ann Weitzman, violin; Mildred Pray, piano, and Lucy Fuhrer-Gentu, cello—scored a triumph in a chamber music concert at Chickering Hall, May 7. They were assisted by Keaumoku A. Louis, a young Hawaiian singer.

A musicale-tea was given by the philanthropy committee of the Wa Wan Club, May 7. Helen Chambers, reader, and other artists appeared.

Olga Steeb's advanced piano pupils gave a recital of artistic merit at the Ebell Club, the evening of May 7. Her program presented, among others, Ezra Rachlin, age eight, who played a Bach prelude and fugue and a Handel sonata, exceptionally well.

The last of Bertha Vaughn's morning musicales occurred May 7 at Chickering Hall, before a large audience. Gardiner Hart, Sarah Crosby and Electa Ferry were the singers; Homer Simmons, pianist, and Elsa Reese, violin player. Richard Hedrick, Muriel Frances Dana, Jane Mercer, Lillian Guenther, Marjory Montgomery and other professional children, gave an interesting music week program in the Gray Room of the Fitzgerald Music Company.

At the luncheon of the Optimist Club in the Baltimore, May 8, Carrie Jacobs Bond played her own songs for Carl Gantvoort, baritone. Hallett Gilberte presented Alice Forsythe Mosher in his compositions, and Sol Cohen, violinist and composer, played several of his own selections.

Theodora Wisniewska, coloratura soprano; Stanislaw Misichewicz, Polish pianist; Bogdan Gillenicz, baritone, and the Persian Quintet presented a fine Polish program on May 9, at the Central Intermediate School. The quintet gave a selection from In a Persian Garden.

Joseph Diskay, Hungarian tenor, sang May 8 at the Ambassador, where he so impressed Albert Kaufman, managing director of the Grauman Theaters, that he was immediately engaged as a special attraction for the concert program this week at Grauman's Metropolitan Theater.

Sol Cohen, violinist, gave a farewell concert May 14 before the Wa Wan Club, of which he is a member. He left for Europe for further study on May 25.

Alfred Kastner, harpist of the Philharmonic Orchestra, gave a recital at the Three Arts Club, May 11. He presented an interesting program with explanations of each number and its adaptations on his instrument.

The final event of Music Week was the contest in which ten bands played for \$1,000 in prizes. Fifteen thousand people were present. The L. A. Gas and Electric Company Band, led by Signor De Caprio, won the contest.

The Lyric Club concert, May 12, at the Philharmonic, under the direction of J. B. Poulin, was well attended. The club sang well and did credit to the leader, but were overbalanced by the prominence of Lawrence Tibbett, baritone of the Metropolitan Opera Company. Louise Kohlmeier Flack has a contralto voice, well trained and flexible, with good range. Mrs. M. Hennion Robinson, accompanist, had several numbers in the program of her own compositions.

May 12, songs from the Indian Opera, Zununa, based on the ceremonial dances of the Zuni Indians, were given before the members of the American Indian Center Association at their banquet in the Mary Louise Tea Room.

The Junior Orchestra, composed of pupils from the Pueblo schools, gave a concert at the Philharmonic Orchestra on May 16.

May 15, Rosa Ponselle gave a concert at Philharmonic Auditorium.

The Wa Wan Club is giving entertainments to raise money for a piano for the disabled veterans.

There is considerable excitement brewing over the decision of the musical committee of the Park Board and the Los Angeles Federation of Music that the Municipal Bands appearing in the parks this summer should not be allowed to play jazz music. Protests have poured in from all directions and it is believed the order will be modified.

Raymond Harmon did his bit during Music Week by singing the part of Alfredo in La Traviata for the Opera Study Club of Hollywood, and on May 7 in the May Festival at the Philharmonic. In the evening of that day he sang a group of songs by Bessie Frankel, in honor of Mrs. John L. Lyons, president of the Federated Music Clubs of the United States. He has filled over eighty engagements this season.

Burritt Lincoln Marlowe, director of the piano department of the Classique School of Music, presented his advanced pupils in recital at Chickering Hall the afternoon of May 6. Mr. Marlowe was assisted by the cornet pupils of John Hughes and the vocal pupils of Earle Meeker. On May 8, Mr. Marlowe presented his pupils, with the assistance of students of Mr. Hughes and Mr. Meeker, in a recital at the Vermont Square Library Music Hall.

Alma Real, Mexican prima donna, sang at two of the Music Week concerts.

Arcady Kaufman, pianist-teacher of New York City, graduate of the Imperial Petrograd Conservatory, has opened a studio in Los Angeles.

Lillian Steuber was heard in a farewell recital at the Gamut Club, May 13. Miss Steuber is a pupil of Julian Pascal. She attracted the attention of Joseph Lhevinne while here, and plans to study with him for two years.

Louise Gude presented an artist-pupil, Nathanael Pench in recital at Chickering Hall, May 12.

May 9, Frederick Herman sang on a Music Week program at the open house of the Music Arts Studio management. He sang a group of songs by Los Angeles composers, his own among the number.

Alma Foster, English concert violinist, has opened studios in the Music Art Studio Building.

Mott Lauder, brother of Harry, entertained the Oakmont Country Club on May 11, assisted by Harry Lauder, Jr., dramatic tenor; Virgil Drenburg, violinist, and Ethel Langdon, accompanist.

Armando Agnini, stage manager of the Metropolitan Opera House, New York, has begun the task of teaching the Los Angeles Opera Chorus.

Frederick N. Huttman has located in Los Angeles.

May 12, Constance Balfour offered a pupils' recital at the Huntington Park Methodist Church.

Gilda Marchette presented two talented pupils in a recent recital at Chickering Hall.

Portland, Ore., June 5.—On June 2 the Civic Music Club at its final concert of the season, presented Mrs. Romey Jansen, contralto; Eulah Mitchell Carroll, pianist, and Paul Petri, tenor. Lillian Jeffreys Petri and Ida May Cook were at the piano. This organization, which is a member of Frederic Shipman's chain of music clubs, is doing commendable work.

Seventy-five dancers from the studio of Marie Gammie gave a delightful presentation of the pantomime-ballet, Hansel and Gretel, at the Heilig Theater, on June 3. A large orchestra, directed by Harold Bayley, furnished excellent music.

In honor of the late Victor Herbert, the Rivoli Theater Orchestra played six of his works on the afternoon of June 1. Francesco Longo conducted.

Virgil Isham, artist-pupil of Roy Marion Wheeler, gave a successful piano recital at the Al Azar Temple, June 3.

Carrie Louise Dunning, originator of the Dunning System of Improved Music Study, is a Portland visitor.

J. R. O.

### Novaes Recital "Tremendous Success"

Guimara Novaes, who is to return to the American concert platform in the fall after an absence of a whole season, gave a piano recital recently in Sao Paulo, Brazil, her native country. A cablegram from the Brazilian manager of this appearance to Loudon Charlton said: "Guimara Novaes' recital last night tremendous success. Big municipal theater completely sold out in advance. Enormous crowd turned back disappointed. No more tickets. Public gave her greatest ovation ever accorded here and after ten encores insisted for more until lights turned out."

### Thomson to Advise Greenwich House

The Greenwich House Music School Settlement announces a special arrangement with the Ithaca Conservatory of Music, where Cesar Thomson is now professor of violin, whereby the renowned Belgian violinist has been secured as advisor for its violin department. He will hold auditions at the Greenwich House in December and May, giving advice and criticism to violin students of the Music School. The school also offers competitive scholarships to talented and ambitious students, examinations for which will be held June and September.

### Cornish School Pianist in Debut

John Harper, of the present graduating class of the Cornish School, Seattle, played his graduating recital there on the evening of June 5 and made a tremendous hit with the audience, which became positively excited over the brilliancy of his performance. He was pronounced easily the best equipped pianist ever graduated from the school. Mr. Harper, who was a Juilliard scholar, studied at the Cornish School under Calvin B. Cady, head of the piano department.

### Althouse "Reached a New High Level"

A letter received from Wade R. Brown, dean of the School of Music of North Carolina College for Women, reads: "Just a note to tell you that Paul Althouse reached a new high level in his return appearance here in Faust and Lohengrin. Althouse is one of the most satisfactory artists I have ever had. He is so dependable and so sincere, as well as possessing such a beautiful voice which he uses most artistically. I shall have him again some of these days."

### Herma Menth Enthusiastically Received

On the evening of May 15, Herma Menth, the Viennese pianist, gave a recital in the City Auditorium at Canton. Her program included a group by D'Albert, the Schumann-Fasching Schwank and numbers by Leschetizky, Scriabine, Gartner, Friedman, Dohnanyi, Debussy, Godowsky and Saint-Saens. She was enthusiastically received, being recalled many times and compelled to give several encores.

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## ACROSS THE COUNTRY

(Continued from page 49)

and in the evening Riccardo Martin gave the entire program. Miss Swarthout made her first appearance on the local festival course and met with an enthusiastic reception. Mme. Ver Haar made her third appearance here in five years and has a host of admirers among concert patrons. Mr. Granville impressed one as possessing a voice governed by a mind alive to the artistic values of every song, from the lightest descriptive number to the dramatic Song of the Flea of Moussorgsky's. Mr. Martin sang to an audience that knew him only by reputation. He demonstrated that it is possible for a voice of the heroic type to adapt itself to the exacting requirements of the recital stage.

Thursday and Friday were given over to the All-Michigan High School Music Contest, with continuous morning, afternoon and evening programs, in which over a score of cities from all parts of the State had high school students contesting in vocal and instrumental solos and ensembles. About 700 took part, including five fifty-piece orchestras. Enthusiasm ran high at every session. Twenty cups were given various schools and fifteen individual awards were made to winners of solo events. Prof. P. W. Dykema, of the University of Wisconsin, acted as sole judge of the contest for the third year. Winners in first and second places on the various events were: Soprano solo—Thelma Gillespie, Flint; Etta Eikenboult, Grand Rapids; contralto—Mary McRoberts, Ann Arbor; Doris Ambis, Flint; tenor—Lester Gorton, Adrian; Bertram Kressler, Saginaw; baritone—Francis Guyman, Adrian; Warner Butterfield, East Lansing; piano—Bernice Moyer, Imlay City; Winifred Williams, Grand Rapids; violin—Charles Bell, Grand Rapids; Harold Newton, Benton Harbor; cello—Olive Wilbur, Lansing; Esther Harikhorst, Grand Rapids; girls' glee club—Saginaw, Flint; boys' glee club—Adrian, Saginaw; mixed chorus—Saginaw, Lansing; chamber music—Detroit (Northwestern), Grand Rapids (South High) Orchestra Class B, Adrian, Saginaw (Eastern); orchestra—Class A, Grand Rapids (South), Flint.

The Championship Trophy was won by Grand Rapids, with Adrian in a close lead.

J. H. P.

Oklahoma City, Okla., May 27.—Another milestone in the music development of Oklahoma City was passed with the appearance of the Augmented Ladies' Music Club Orchestra at the high school auditorium, under the baton of Fredric Holmberg, dean of the school of music at the State University at Norman. Two years ago the orchestra was organized with fifteen instruments, and reorganized last fall at a dinner given by Mrs. Frank Butram, with the direct purpose of forming a nucleus for a permanent symphony orchestra. Twenty-two members responded to the call, each enthusiastic to do her "bit," with the result that the personnel increased to thirty-five for the recent concert. As Boston had her Higginson and Philadelphia her Bok, so Oklahoma City has a sponsor for her symphony orchestra in Mrs. Frank Butram. It was through her efforts that the doors were thrown wide and no charge made for admission. Never before has a splendid program of the type presented on this occasion been made available to every music lover in Oklahoma City without charge. The event disclosed talent sufficient to make possible the establishment of a permanent organization, leading into a real symphony as soon as it can be developed. The performance was marked by a well balanced orchestra and the earnest enthusiasm of its personnel. Dean Holmberg, as usual, was an inspiration to his players and gave interpretations marked by fine musicianship. A well rounded program, such as the dean knows how to build, maintained his high standards in choice of numbers. Nothing so heavy as the fifth Beethoven symphony was attempted by local organizations before, and the beauty of his rendition was admirable.

An innovation in the season was a duet recital given Sunday afternoon in the chapel of Oklahoma City University by Mrs. T. N. Ausbury, soprano, and Clark E. Snell, baritone. The program included works of Mozart, Haydn, Saint-Saëns, Hildach, Massenet, Thomas, Yates, Offenbach and Leoncavallo.

Outstanding among the pleasing recitals given during the past week was that of Mary Cooke and Josef Scholtz, Saturday night, at the former's studio. The program was given by Antoinette Kaiser, Galen Holcomb, Margaret De Meglio, Priscilla Franklin, Venice Watkins, Ruth Price, Ann Mary Bentley, Jake Pryor, Kathryn Pryor, Edith Messenbaugh, Florence Merritt, Marian Semple, Aileen Twyford, Lucile True, Virginia Cooter and Eleanor Hall.

A group of advanced voice students appeared in recital Monday night in the chapel of the Oklahoma City University, under the direction of their instructor, Clark E. Snell. The performers included Mrs. Frank Brittain, Mrs. Frank Egloff, Mrs. J. J. Stubbenbord, Mrs. P. F. Erwin, Mrs. A. L. Blesh, Mrs. John F. Gelder, Mrs. E. G. McAdams, Eva Doty, Ella Voelker, Agnes Thompson, Charlie Olson, Juanita Snedeker and Mary Bieber.

Mrs. E. G. McAdams plans to leave June 15 to spend the summer studying under Herbert Witherspoon at the Chicago Musical College for the summer season.

Mothers of the students were guests at a musicale given by Finley G. Williams, Saturday, in his studio at the Oklahoma City University. The program presented by his younger pupils included works of Schumann, Loehorn, Heller, Friml, Mana-Zucca, Noble and Krogmann.

Two recitals were given Friday and Saturday nights by

## MUSICAL COURIER

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Josephine Wissman in her West Thirteenth street studio. Those participating included Phillip Clark Honnold, Jewel Turner, Kathryn Statham, Janie Russell, Vall Jewett, Marguerite Klein, Gloria Gill, Jane Wilson, Frances Stone, Richard Rowan and Margaret Ellen Randerson. Katherine Kingkade assisted.

Selections from Bach, Gounod, Beethoven, Heller, Rubinsteins, Tschaikowsky, Saint-Saëns and Siemonetti were presented by the violin and piano students of Mrs. B. Joyce Basham, in the First Lutheran Church, on Wednesday.

C. M. C.

Phoenix, Ariz., May 20.—The fourth number of the musical events course was a delightful concert given by the Cherniavsky Trio and Josephine Lucchese, coloratura soprano. Miss Lucchese found favor with her audience immediately and was obliged to respond to many encores. The work of the Cherniavsky Trio was of uniform excellence, both in its solo and ensemble numbers. They were enthusiastically received.

The fifth and last number of the musical events course was the appearance of Galli-Curci on May 3 at the Shrine Auditorium. The 2,000 seats were filled with music lovers not only of Phoenix, but from all parts of the State, and they were not disappointed. She was in splendid voice, which, together with her gift of interpretation and her charming personality, brought bursts of applause from the audience.

The Arizona Federation of Music Clubs held its annual convention at Douglas, April 10 to 12, with large delegations from all parts of the State in attendance. Lucile Lyons, national president, and L. E. Behymer, Los Angeles, manager of artists and honorary member of the Arizona Federation, were guests of honor. The addresses given by them were inspiring. Mrs. Lyons endeared herself to Arizonians by her earnestness, sincerity and charming personality. Mrs. W. P. Sims, who has just completed a successful two year term as president of the State Federation, presided. Mrs. H. D. Ross, of Phoenix, led the singing. Talent from various parts of the State furnished excellent programs. Junior and juvenile club contests, sponsored by the State Federation, were the closing events of the convention, which was marked throughout by enthusiasm and indicated general growth and interest in music in the State. The newly elected officers are Mrs. T. J. Prescott, of Phoenix, president; Mrs. W. H. Gill, of Tucson, and Mrs. W. C. Dawson, of Safford, vice-presidents, and Lois Whistler, of Tucson, corresponding secretary.

M. P. C.

Plattsburgh, N. Y., May 29.—The fifth annual May Music Festival, which took place from May 19 to May 24, was a great success. It was given under the auspices of the executive board of the Festival Association. The conductor was Charles F. Hudson, assisted by Frederick C. Hudson. The attractions offered were as follows: Red Cross Ladies' Sextet; Musical Art Club's Chamber music concert; Plattsburgh Glee Club; Choral Club of the C. D. of A.; Plattsburgh High School Girls' Glee Club; Plattsburgh Chorus; Plattsburgh Symphony Orchestra (twenty-five players); Students' Orchestra Club; Community Singing; Lyon Mountain Boys' Band, and Hudson String Quartet.

E. E. S.

Portland, Ore.—(See Music on the Pacific Slope.)

Portland, Ore., May 26.—Lucien E. Becker, F.A.G.O., gave a lecture organ recital at Reed College Chapel on May 13. This was the eighth of a series being given by him each month from October to June.

N. I. S.

Portsmouth, N. H., May 28.—On May 26 the first annual public combination of the arts of music and the dance, of the Portsmouth School of Music, took place at Freeman's Hall. With Marjorie Brandenberg, soprano, as assisting artist, G. Bertrand Whitman's professional class with orchestra of twenty, and Thomas E. Stanton's class

with orchestra of twenty-five solo dancers, participated in a delightful program.

T. U. N.

Rushville, Ill., May 26.—On May 18 the Rush County Diapason Association held its twenty-first annual reunion at the Main Street Christian Church. Special musical numbers were offered by orchestra and organ, with violin and vocal solos and quartets.

R. I. S.

San Antonio, Tex.—(See letter on another page.)

San Francisco, Cal.—(See Music on the Pacific Slope.)

Washington, D. C., June 6.—A recital was given in honor of the Sisters of Mercy in Holy Trinity Hall on the afternoon of June 1. Those taking part were Ambrose Durkin, bass-baritone; Helen Gerrer, violinist, and Adolf Torovsky, pianist. The Sisters of Mercy on this occasion invited the faculties and senior music pupils of the many Sisters' schools and convents about Washington. The recital was most successful in every respect, as was indicated by the approval of the audience.

E. E. B.

## Burrows-Sampson Recital

Raymond Burrows, the pianist, who was so enthusiastically greeted at his recital last month at the Art Center, will give another recital on June 30. He will be assisted by Sara Sampson, a young soprano from the West.

Mr. Burrows will play a Chopin group, in addition to works of Bach, Beethoven and Schubert. The études of Chopin, which created much favorable comment last month, will be repeated. Miss Sampson has placed the seldom heard old French song, *Dans le Bois*, by Bizet, in a group with operatic numbers. She will also sing one entire group in English.

This recital will be held in the delightful surroundings of Mr. Burrows' own studio at 337 West Seventy-first Street, where an intimate hall has a seating capacity of two or three hundred.

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**ELIZETTE REED BARLOW**, 48 George St., Newbern, N. C., Asheville, N. C., July 14, 1924.  
**MARY E. BRECKISEN**, 354 Irving Street, Toledo, Ohio. Normal class, July, 1924.  
**MRS. JEAN WARREN CARRICK**, 160 East 68th St., Portland, Ore.  
**DORA A. CHASE**, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.  
**LUVENIA BLAILEOCK DICKERSON**, 327 Herndon Ave., Shreveport, La.; Normal Class.  
**ADDA C. EDY**, 138 W. Sandusky Ave., Bellefontaine, Ohio, Sept. 8.

**BEATRICE S. EIKEL**, Kidd-Key College, Sherman, Texas.  
**IDA GARDNER**, 15 West Fifth Street, Tulsa, Okla.  
**CARA MATTHEWS GARRETT**, 1319 West Lewis St., San Diego, Cal., June 30.  
**GLADYS MARSHALIS GLENN**, Box 1188, Amarillo, Tex., July 28, 1924.  
**MRS. T. O. GLOVER**, 1825 German Ave., Waco, Texas.  
**MRS. TRAVIS S. GRIMLAND**, Memphis, Tenn., Normal class, June 17, 1924. For information address 5839 Palo Pinto St., Dallas, Texas.  
**MRS. JULIUS ALBERT JAHN**, Dallas Academy of Music, Dallas, Texas.  
**MAUDELLEN LITTLEFIELD**, Dunning School of Music, 3309 Troost Ave., Kansas City, Mo., June 16—July 21.

**HARRIET BACON MACDONALD**, 825 Orchestra Bldg., Chicago; Cleveland, Ohio, July; Chicago, August.  
**MRS. KATE DELL MARDEN**, 81 North 16th Street, Portland, Ore.  
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**VIRGINIA RYAN**, 940 Park Avenue, New York City.  
**ISABEL M. TONE**, 489 Grand View Street, Los Angeles, Cal.  
**MRS. B. L. VAN NORT**, 2815 Helena St., Houston, Texas.  
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## GOTHAM GOSSIP

### ROEDER PIANO PUPILS HEARD.

Pupils of Carl M. Roeder play so well that whenever they appear the event arouses unusual interest. This was the case June 7 when nine of them shared a program of piano music at the suburban Roeder studio, at Orange, N. J.; these pupils were Dorothy Roeder, Irene Ruland, Helen Kolby, Ethel Roos, Marion Clayton, Irene Peckham, Katherine Van Keuren, Angeline Runser and Hannah Klein. Two of these were prize-winners in the recent music week contest, namely, Irene Peckham and Hannah Klein. The program was noteworthy not only for the way it was performed but also because of the representative composers' names appearing on it.

### MRS. ARMSTRONG'S ANNUAL PUPILS' RECITAL.

Wadsworth Avenue Baptist Church contained a large audience June 6, when the program was given by thirty pupils of Mrs. Lewis W. Armstrong. There were piano pieces by standard composers, including the Americans—Gaynor, Farrar, Engelmann, and Rummel. Certificates were awarded to George R. Calder, Mildred Bell Calvin, May C. Grimley, Aileen E. Peffers and Hertha D. Schroeder. Camp Fire Girls of the church acted as ushers. The Treble Clef Club for Girls is composed of her pupils, and they meet monthly to play pieces, musical games, and to study the lives of musicians.

### ADELE LUIS RANKIN'S PUPILS' RECITALS.

On June 7, 10, and 14 recitals were given by vocal pupils of Adele Luis Rankin, in the Wurlitzer Auditorium. The first was given by Elsie Baird, soprano, professional artist; the second was a miscellaneous studio recital, part in costume; the third was that of artist-students, their voices being soprano, alto and tenor.

### RECITAL AT THE INSTITUTE FOR BLIND.

The Assembly Hall of the New York Institute for the Education of the Blind was the scene, on June 12, of a program of ten numbers, including organ and piano solos, vocal duet, junior and senior choruses, all these being given by blind students. Soloists were Stanley Wartenberg, Anna Yaeger, Nellie Rigdon, Florence Quinn and William Shroeder, with Mary Kleine sharing a vocal duet with Anna Yaeger.

### EUGENIO PIRANI ON MODERN HABITS.

Eugenio Pirani writes the Brooklyn Eagle commenting on President Butler's views on prohibition, agreeing as well as disagreeing with him. He says many things of good sense, as it is to be expected from one of his years and international experience; on the whole it is apparent that the distinguished Brooklyn pianist and composer is against all bootlegging and jazz.

### CHURCH EXPRESSES APPRECIATION.

That some churches appreciate the extra work of organists is apparent from a glance at the following:

The Men's Class had a great privilege in having you give two concerts for their benefit. The men of Greene Avenue have been greatly helped by their short acquaintance with you, and I know that as this friendship develops they will receive inspiration, that can come only from the touch of a master musician upon the keys of the organ, inspiration that will turn their hearts from the cares of earth unto joys divine.

Sincerely yours, MEN'S CLASS  
(Signed) H. W. B., Secretary.

### HOWARD GILBERT AT MARBLE COLLEGIATE CHURCH.

Howard Gilbert has been engaged as tenor soloist of the Marble Collegiate Church, Fifth Avenue and 29th Street, for the months of July and August.

### MRS. ARMSTRONG IS SECRETARY OF THE PEOPLE'S CHORAL SOCIETY.

Mrs. Armstrong, in collaboration with Conductor Camilleri, is making extensive plans for next year's concerts of the society. Already numerous prominent artists have been engaged, and she is enlisting the cooperation of the journalistic fraternity.

### MARY TURNER SALTER HONORED BY CLEF CLUB.

The Clef Club closed its season with a dinner at the Great Northern Hotel May 20. In accordance with the usual custom of making the final meeting a Ladies' Night, and inviting a prominent woman composer to present a musical program, Mary Turner Salter was the recipient of this honor. After the dinner the members with their guests were delightfully entertained by Grace Northrup, soprano, and Blaine Nicholas, tenor, in a program of songs, all of the music being by Mrs. Salter, and covering wide variety. Mrs. Salter accompanied the singers, and supplemented the announcements of the songs by brief reference to incidents in connection with their composition. This added vast interest. Miss Northrup's interpretation of the songs made a deep impression, showing a keen sense of their poetic beauty, and giving a highly artistic display of their vocal possibilities. Tenor Blaine Nicholas sang with genuine dramatic fervor, his rendering of *Unseen* and *The Lamp of Love* being particularly effective.

Following the musical program President Chester H. Beebe called on Sumner Salter, Oscar Saenger, Louis Arthur Russell, Charles H. Farnsworth, H. Wilber Greene, and others, who expressed their genuine and sincere admiration of the songs and their effective presentation by the two singers.

### N. A. O. EXECUTIVE COMMITTEE MEETING.

Present at the June 3 meeting of the National Association of Organists' Executive Committee were Chairman McAll, President Noble, Secretary Nevins, Mesdames Fox and Whittemore, Senator Emerson Richards (New Jersey), and Messrs. Sammon, Weston, Stanley and Riesberg. The treasurer's report showed all debts paid, and a balance of \$1,848.78, which exceeds the balance of last year at this time by \$200. There are 1035 members. This prosperous state of affairs is largely due to the methods pursued by President Noble and Chairman McAll, who at the monthly executive committee meetings rally around them enthusiastic workers; everybody does his or her share. There was inspection of badges for the Atlantic City convention (July

29), and authority was given to Secretary Nevins to act. Mr. Weston was named as acting treasurer in the absence of Mr. Doane in California, Mr. Riesberg declining again to serve because of various duties and obligations. It was voted that Lynnwood Farnam and Chairman McAll should represent the N. A. O. at the Canadian College of Organists' convention in Ottawa, September 4-5, Mr. Farnam sharing in a recital program. A formal congratulatory note was dispatched to Dr. William C. Carl anent the silver Jubilee of the Guilmant Organ School. Good wishes were conveyed through S. E. Gruenstein to the Organ Builders' Association, simultaneously convening in New York. On motion of Mr. Sammon, a committee of two was appointed by the N. A. O., two more to be appointed by the American Guild of Organists, these to confer with a builders' committee on the important standardization of organ consoles.

Some of the attractions for the Atlantic City Convention follow: Organ recitals by Henry F. Seibert, Edward Rechlin, Daniel R. Philippi, Edwin Grasse, Rollo Mantland, Willard I. Nevins, Richard Tattersall (the last-named representing the Canadian College of Organists), and Scott Brook; Open Forum, Unit versus Straight Organ Systems; Demonstration of Choral Methods of Training; Moving-picture Demonstration; Demonstration on Children's Choirs by Elizabeth Van Fleet Vosseller; annual dinner. All the railroad trunk lines have granted special rates to those attending this convention; such must pay full fare going, at the time requesting a return certificate, which guarantees half fare returning.

### HONOR GUESTS AT TERRY-BRIGGS MUSICALE.

Marie Tiffany, Sue Harvard and Cecil Arden were guests of honor at a reception and musicale given by Robert Huntington Terry and Mrs. Wallace W. Briggs, June 2, at the Hotel Beresford, at which the music covered much enjoyable variety. Mary Waterman, violin; Florence S. Briggs, cello, and Dorothy Fine, piano (constituting the Florio Trio), played several ensemble numbers by modern composers with beautiful refinement, expression and unity. Minnie Carye Stine, mezzo contralto, gave several Swedish folk songs, adding *Song Is So Old*, by Terry, which received hearty applause. Bernard Hamblen heard his own *Les Adieux* played on the violin by Mary Waterman (composer at the piano), and this too was much liked. Charles Carver's deep and resonant tones made effect in an air from *The Magic Flute* and Homer's *Banjo Song*. Mr. Terry played three of his own melodious compositions—*Gavotte* in F, *Valse* in G sharp minor, and *I Love the Spring*. The honor guests received much attention, and among those present were Katherine Richardson, Mr. and Mrs. H. A. Stockwell-Budlong, Elizabeth Black, Mr. and Mrs. Rudolf Seligman, F. W. Riesberg, M. B. Swaab, Caroline Lowe Hovey, Amy Ray Seward, Edna Fields, Adelaide Gescheidt, Susan Boice and Mrs. Boice.

### TERRY RADIO RECITALS JUNE 9 AND JUNE 23.

Robert Huntington Terry gave the first of two radio programs of his own published compositions at WGY, Schenectady, June 9. The second will be broadcasted from WEAF, New York City, Monday evening, June 23, at 9 o'clock, Daylight Saving Time. The daily newspapers will publish details of any change in time. The program will be made up of songs, violin solos and piano numbers by well-known artists, the composer at the piano.

### HAWKINS AND TOLCES AT WANAMAKER AUDITORIUM.

Alice Marguerite Hawkins, soprano, and Toska Tolces, pianist, collaborated in an enjoyable recital at Wanamaker Auditorium, June 4. Miss Hawkins sang as beautifully as she looked, her voice being high, clear and expressive in *Micaela's Air*, *Danny Boy*, *Song of the Open* (*La Forge*), and other songs by Alexander Russell, Scott, the coloratura capacity of her voice coming to the fore in Eckert's Swiss Echo song. She studies with Carlos Sanchez. Miss Tolces played with considerable dash and Mr. Noé gave introductory and closing organ numbers.

### HENDRICKSON-JOSMAN-BILD RECITAL AT WANAMAKERS'.

Florence Hendrickson, contralto; Max Josman, baritone, and Max Bild, violinist, with Johanna Bayerlee at the piano, united in a recital at the Wanamaker Auditorium, June 5, which brought out the various capabilities of these artists. The singers are pupils of Mme. Bayerlee, and Mr. Bild is rapidly gaining a high place in metropolitan musical life, being a distinguished pupil of Joachim.

### Laurie Merrill's Plans and Programs.

Laurie Merrill, lyric soprano, submits specimen programs in both modern concert costume, and in the national costumes of Spain, Russia, France and Old England. These programs show wide variety, and are carried out most successfully, as her many engagements of the past indicate. She sails June 21 on the *Orca* for Spain, giving recitals in that country, with two in Paris, followed by a stay of six weeks in Italy and Switzerland. Already she has forty engagements booked for Greater New York and vicinity.

### GRASSE RECITALS IN PORTLAND JULY 7-11.

Edwin Grasse will give daily organ recitals in Portland, Me., from July 7 to July 11, these being in a series of similar recitals given by candidates for the post of civic organist. Mr. Grasse's ability is based on thorough musicianship and wide experience in playing large organs, including the monster municipal organ in the Atlantic City High School, the organ in Wanamaker Auditorium (New York), that of St. Thomas P. E. Church (New York), and quite recently the large and complicated instrument of the Greene Avenue Baptist Church, Brooklyn (Mr. Riesberg, organist). His amazing adaptability and almost instantaneous control of the last-named instrument astounded the present writer.

### Os Ke Non Ton Wanted in London.

"Are you available for return engagements?" was the message received by Oskenonton, Mohawk Indian singer, in a cablegram from Deverill, London manager. Owing to previous engagements at this time, however, his second visit will be deferred until February 1, 1925. His recital in Aeolian Hall, London, will occur March 17, and New York will hear him in his first important solo recital at Town Hall, January 22. May 28 last he sang in Newark, N. J., when the Evening News said: "Weeping Waters and The Fawn especially appealed to us."

F. W. R.

**New York College of Music Commencement Concert**

The New York College of Music, Carl Hein and A. Fraemcke, directors, held its annual commencement concert at Aeolian Hall, Friday evening, June 13. The program opened with a harp ensemble number by Pinto, admirably rendered by Lotta Moyer, Anita Sharp, Katherine Meagher, Mary Shea, Lucy Dowling, Mary Meagher and Agnes Ramirez. The first movement of the Brahms sonata in A major for piano and violin was played with excellent feeling by Kathryn Missemmer and Rose Ruttakay. Doris Coxon's voice, clear and of beautiful quality, found much favor in the interpretation of an aria from Saint-Saëns' Samson et Dalila. Mendelssohn's Capriccioso was a pleasing piano number as given by Minnie Kurtz, and Fred Palmer skillfully rendered the first movement of Klengel's concerto in A minor for cello. Weber's Concertstück, op. 79, for piano, was played with accurate and polished technic by Alice Degenhardt, and an aria from La Forza del Destino, sung by Leonora Heyman, met with favor. Samuel Kramer, a young violinist who has already made a favorable impression on New York audiences, again delighted and drew hearty admiration for his assurance of style and technic, a lovely tone and artistic feeling, as revealed in the Vieuxtemps Ballade et Polonaise for violin. Florence Gwynne showed natural ability as a pianist and good style in her rendition of Chopin's G minor ballade. Vivaldi's Concerto Grossso in D minor was played by a string ensemble of about forty, conducted by Hans Letz, of the faculty. There was splendid, full tone and good unity. After the presentation of diplomas, certificates and testimonials, the program was concluded by Kremser's Thanksgiving Prayer, sung by a vocal ensemble.

Director Fraemcke addressed briefly the class of students and the large audience. This year a degree of Doctor of Music was awarded, and that to Sister Mary Beatrice of Mount St. Mary's College, Plainfield, N. J. Other awards were as follows: Diplomas—Cornelia B. Diener and Phyllis Mancuso; certificates—Mary A. Agresta, Sister John Aloysia, Flora J. Barnaba, Sister M. Blanche, Rev. Domenico Colaneri, Doris N. Coxon, Helen Flocken, Torquato Gafforio, Minnie Kurtz, Ines Mazzi, Ernestine Moser, and Dora Neustein; testimonials—Ruth Ashby, Mrs. R. Maurice Baumel, Edward Benten, Lillian Berndt, Elizabeth P. Crews, Mathilde Cullman, Cecil Dawson, Viola Erickson, Eleanor W. Freer, Mrs. George Friedgen, Hera Hoepfner, Alexander Hunka, Rose Jongen, Clara Helen Keller, Samuel Kramer, Beatrice Laies, Ruth Lyons, Violet Martindale, Lotta F. Moyer, Elizabeth Murray, Stephany K. Nedbal, Florence November, Marie Pirrone, Mary Pirrotti, America Prezzi, Harry Reisen, Gussie Sandberg, Anna Steinberg, Kate Teitelbaum, John Winslow, and Clara Wohlman.

**Milligan Vacationing in Jamaica**

Harold Milligan, the composer-pianist and member of the Nevin-Milligan combination, is spending a vacation in Jamaica (West Indies, not Long Island). He has chosen

**MUSICAL COURIER**

the land of bananas for a rest after a strenuous season as organist of the Rockefeller Church, as composer of songs and as pianist and lecturer of the touring attraction known as Three Centuries of American Song. In addition to this, the recent activities of Mr. Milligan included an appearance with the Ukrainian Chorus at the Park Avenue Baptist Church in New York, and a lecture on Who's Who in Music before the Musical Morning Club of Springfield, Mass.

**OBITUARY**

**Victor Golibart**

Victor Golibart, tenor, of Washington, D. C., died on Tuesday morning, June 10, after a short period of illness and an operation.

In the few years that he was engaged in professional work, Mr. Golibart won for himself an important place as singer and teacher and was one of the most popular of the younger Washington musicians. As a boy soprano, he was a member of Father Fimm's first choir at St. Paul's, Washington.

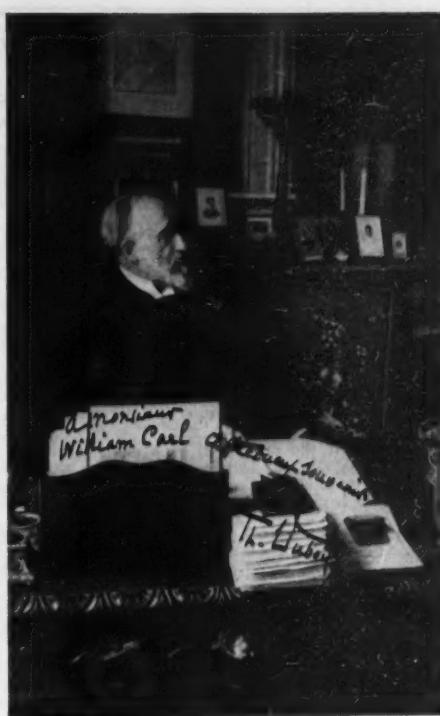
After a number of years' study with August King-Smith, he came to New York and was an artist pupil of Wilfried Klamroth. He was a very popular singer in the Globe Concerts, and in March, 1922, was heard with great success in recital at Town Hall, New York. Mr. Golibart had been made several offers to go into opera, among which were with the proposed opera organization of Max Rabinoff, and to join the San Carlo Opera Company. But these he refused, preferring to adhere to concert work, in which field he was winning success throughout the East. Recently he opened a studio in Washington and leaves a large class of very loyal pupils.

Mr. Golibart is survived by his wife, Mrs. Fannie Golibart, and six children.

**Theodore Dubois**

Theodore Clément François Dubois, veteran French composer and organist, died at his home in Paris on June 11, in his eighty-seventh year. He was born at Rosnay in the Department of the Marne, August 24, 1837.

His musical studies began at Rheims and in 1853 he entered the Paris Conservatoire. In 1861 he graduated as Grand Prix de Rome, and after three years of work there returned to Paris and settled down as a teacher. After a term as musical director at Sainte Clothilde, he succeeded Saint-Saëns as organist at the Madeleine in 1877. His connection with the Paris Conservatoire began in 1871 and continued for thirty-four years. He was first professor of harmony, then successor to Délibes as professor of composition, and, following Ambroise Thomas, became director, retiring in 1905.



THE LATE THEODORE DUBOIS.

His most recent photograph.

Dubois was a member of the Academy, having been elected to the chair left vacant by Gounod's death in 1894, and was an officer of the Legion of Honor. His compositions were very numerous, but, except for some organ works, they were little known outside of France. He was busy composing within a few months of the time of his death. The work best known here is his Marriage Mass for organ, which has added to the gayety of many a church wedding, and his familiar choral work, The Seven Last Words. Upon the death of Alexander Guilmant, Dubois accepted the position of honorary president of the Guilmant Organ School of Music in New York.

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## MUSICAL COMEDY, DRAMA AND MOTION PICTURES

The Actors' Fidelity League has filed in special term, Part I, of the Supreme Court a petition to enjoin the Actors' Equity Association and the Managers' Protective Association from carrying out the contract governing the employment of actors recently negotiated and in effect since June 1. The Fidelity actors, so it is stated, claim that they are restrained in their professional activities by the operation of their contract. They allege that under its terms they must either join the Actors' Equity Association or leave the theatrical profession.

John Wenger, art director for the Rivoli and Rialto theaters, has been commissioned by Florenz Ziegfeld to design several of the more important settings for the new edition of the Ziegfeld Follies.

The Six Brown Brothers and their band of thirty saxophones, it is announced by Joseph Plunkett, managing director of the Mark Strand, will feature the musical program of that theater beginning June 29.

Rehearsals for the production of a new melodrama entitled *The Sable Coat*, by Dorrance Davis, have begun under the personal stage direction of William A. Brady.

George White's Scandals will open at the Apollo Theater on June 30.

Roger Wolfe Kahn's Orchestra began an engagement at the Hippodrome last Monday.

The Fatal Wedding has ended its engagement at the Ritz Theater.

Let's Go at the Columbia Theater will be succeeded by Joseph Hurtig's burlesque production, Hollywood Follies.

### THE CAPITOL

Last week was Victor Herbert Week at the Capitol Theater, the program being arranged entirely from the compositions of this very popular American composer. The overture selected was *Natoma*, for which David Mendoza wielded the baton. The splendid orchestra at this theater is as big a drawing card to many of the patrons as are the pictures, as its playing is kept consistently at a high standard. Good tone and balance, precision of attack, excellent rhythmic nuance, and an evident pride and enjoyment in its work are a few of the commendable qualities shown by this body of musicians. The Capitol Magazine followed the overture, and in this the orchestral effects were very appropriate. The orchestral numbers also included *Herbertiana*, compilation of some of the most popular of the Herbert melodies, arranged by William Axt. Melchiorre Mauro-Cottone, the organist, also contributed some Victor Herbert music, playing an original improvisation of *A Kiss in the Dark*.

The tabloid operetta for the week was *The Wizard of the Nile*, the music by Victor Herbert and the book by Harry B. Smith. The cast of principals included Frank Moulan as a Traveling Magician, Sara Edwards as the Queen of Egypt, Carol Simpson as Abydos, Virginia Futrelle as Cleopatra, and Leo de Hierapolis as Cheops. As usual in these operettas, Mr. Moulan's comedy was greatly enjoyed. The presentation was in two acts, and during the interlude the Capitol dancers charmed the audience with their unusually fine terpsichorean art.

The feature picture was *The Shooting of Dan McGrew*, with Barbara La Marr, Lew Cody and Percy Marmont.

In connection with this program it is interesting to note that with it S. L. Rothafel completed his fourth year at the Capitol Theater. It was he who first introduced this type of entertainment in New York ten years ago, and the fact that the larger motion picture houses have followed his example is proof of his success.

### THE RIALTO

An interesting music feature at the Rialto last week was Riesenfeld's Classical Jazz, which introduced *The Little Grey Home in the West* (after playing it as originally written by Herman Lohr) as it might have been written by other composers, such as Johann Strauss (with decided intimations of the Blue Danube), Wagner (recollections of Tannhäuser), Sousa (The Stars and Stripes Forever), Abe Kabibble, and so on. The overture was Von Suppe's Beautiful Galatea, rendered with the Rialto Orchestra's accustomed musically style and finish, under the alternate direction of Hugo Riesenfeld and Willy Stahl. Edward Miller, possessor of a clear tenor voice, pleased in a solo. The feature picture was *The Reckless Age*, which was excellently produced and in which Reginald Denny starred with genuine success. Ruth Dwyer played the leading feminine role with charm. A film novelty, *The Runaway Airplane*, gave plenty of thrills, and the Rialto Magazine and *A Railroad Trip to Sportsville* completed an enjoyable program.

### THE RIVOLI

The always popular and effective 1812 overture of Tchaikovsky, played by the orchestra, opened the program at the Rivoli last week. To add to the impressiveness of it, the management furnished an unique setting well calculated to thrill all of the large audience present. The splendid stage effects were suggested by Frank W. Buhler, managing director of the Stanley Theater, Philadelphia.

A group of Russian choristers, calling themselves the Volga Singers are garbed in nature costume, followed up this delightful beginning by contributing Rubinstein's *Night and the Little Birch Tree*, a folk song, both numbers beautifully rendered unaccompanied.

Then followed an abridged history of Russia, a motion picture film, edited by Josiah Zuro and Max Fleischer. At least one of the performances during the week the picture of Lenin drew forth considerable applause—and hisses, creating not a little furor. Harry Edison, playing Kreisler's *Liebesfreud* on the xylophone, exhibited a real mastery of his instrument and was warmly applauded.

The feature picture was DeMille's *The Bedroom Window*, an unusually good picture, in which Ethel Wales was by far the best of the characters. In addition there was an educational picture, *A Railroad Trip to Sportsville*, and the customary Rivoli Pictorial.

### THE STRAND

Starting with selections from Puccini's *La Bohème*, played by the orchestra, the program at the Strand last week then offered an unusually attractive and musical number, *Memory Lane*, with Estelle Carey, soprano; Everett Clark, tenor and the Mark Strand Ballet Corps. The preceding week Hurtado's Royal Marimba Band was so well received that it was

held over for a second week. There is a certain fascination about this music and the Strand audiences were very enthusiastic in showing their appreciation. The imitable George Arliss was starred in the feature picture, *\$20 a Week*. Mr. Arliss, an adept in the art of subtlety, and who gives of his best in every role he portrays, is delightful in this comedy-farce. Another cinema attraction was a Mack Sennett comedy, *His New Mama*. The program was concluded with a brilliant organ solo. G. N.

### Oratorio Society at Goldman Concert

On Saturday evening, June 14, the Goldman Band, Edwin Franko Goldman conductor, gave the ninth of its series of sixty concerts on the Mall in Central Park.

The added attraction at this concert was the appearance of the Oratorio Society of New York, consisting of 250 trained voices under the leadership of Albert Stoessel. This organization rendered two groups of choral works: Four excerpts from Mendelssohn's *Elijah*—*Yet Doth the Lord, Cast Thy Burden, Thanks Be to God, and He Watching Over Israel*,—as well as the following excerpts from Handel's *Messiah*, *Behold the Lamb of God, Glory Be to God, and Hallelujah Chorus*. In the rendition of these seven numbers Mr. Stoessel revealed himself as an unusually fine conductor of choral music. The orchestral part, arranged for band instruments, was rendered by the Goldman Band, and the entire choral excerpts were conducted by Mr. Stoessel, whose work was sincerely applauded.

Part II was devoted to the Tannhäuser March (Wagner), overture to *Mignon* (Thomas), Aria, *Divinites du Styx* from *Alceste* (Gluck), and Liszt's Hungarian Rhapsody No. II.

Mme Fonariova, who created such an excellent impression at the opening concert on June 2, sang Gluck's aria, *Divinites du Styx*, with warmth and fervor, which necessitated giving an encore, Goldman's new and effective song, *Why?* The Goldman Band, in addition to the programmed numbers, rendered as encores, *The American Patrol* and *Liberty Bells March* by Edwin Franko Goldman.

### Edward Garrett McCollum Memorial

It is proposed by the friends and admirers of the late Edward Garrett McCollum to raise a fund in his memory. This is to be used either in the endowment of a scholarship in the School of Music of the University of Pennsylvania, which would cost \$7,500, or in an award to the winner in a periodical competition for the best composition by an American composer, preferably at this time an orchestral composition, as in that field there seems to be an especial need of encouragement and stimulation. This composition would be decided by a committee to be appointed by the Musical Fund Society.

Mr. McCollum was, through his life, identified with nearly every movement that tended to musical advancement in this city. He was, at the time of his death, president of the Musical Fund Society. He was a former president of the Orpheus Club, a charter member of the Manuscript Music Society, one of the founders, and, for two seasons, leader of the University Glee Club. He was a composer of no mean ability and wrote many beautiful songs and part songs. He was a fine organist and a singer of rare interpretative power.

One of his principal claims to remembrance is that he was one of the founders of the Philadelphia Orchestra, and to that cause devoted much time and energy.

Contributions to this memorial fund should be sent to George Burnham, Jr., treasurer, Morris Building, Philadelphia.

### Annie Louise David Cancels Trip Abroad

Owing to the serious illness of her brother, Annie Louise David has had to cancel all her engagements in Paris and London, also giving up her reservations. On Wednesday evening, June 4, Miss David played over the WEAF radio, with Alice Goddill as the soprano, and Guinto Maganini, the flutist, with Harry Hirsh at the piano. The program was so successful that they have been engaged to give another on July 16. On July 15, the harpist will play in Asbury Park, N. J.

### Walska's Mozart Season a Great Success

Paris, June 16.—(By cable)—Cabled reports of disturbances at the opening of Mme. Ganna Walska's Mozart season at the Theatre des Champs Elysées were greatly exaggerated. Slight friction on the stage caused neither interruption nor delay. The first six performances maintained a high artistic standard and were enthusiastically received by crowded houses. Six more will complete the season.

(Signed) CLARENCE LUCAS.

### Goodson to Play at Wembley Exhibition

Katharine Goodson has been engaged to appear at one of two orchestral concerts to be given by the London Symphony Orchestra, Albert Coates conducting, on June 25 at the Imperial Exhibition now being held at Wembley, London. This is attracting from sixty to seventy thousand visitors daily from all over the world. Miss Goodson will be heard in the Tschaikowsky concerto.

### Saenger's Summer School Opens Auspiciously

A telegram dated Chicago, June 16, to the MUSICAL COURIER states that "Oscar Saenger's summer school opened today with a big enrollment of pupils. The scholarship contest took place last Saturday, the first student's reception, with a musical program by the scholarship winners, on Sunday evening. Mr. Saenger found an extraordinary number of beautiful voices."

### Valentina Crespi in America

Valentina Crespi, violinist, with many friends and admirers both here and abroad, has just returned to America after a year in Europe. Miss Crespi and her gifted accompanist, Susie Kirt, have made several tours of the States under the Culbertson management, and will be welcome back.

### Gerhardt's Success in London

Elena Gerhardt has completed a most successful season in England. She will return to this country early in the fall and will remain here until January 15. Her first New York appearance of the season will be an Aeolian Hall recital on November 2.

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"Will you please tell me who are the following: Scriabin, Arthur Nikisch, Spontini, Theodore Spivack, Rudolph Mayer, Gustave Mahler, Glazounoff, Pepito Arriola?"

This information bureau is designed especially to answer difficult questions, the answers to which are not to be readily found in a book of reference. You surely have access to a library where there is either Grove's Dictionary or Baker's Biographical Dictionary, though probably Rudolph Mayer is not in either of them. He is the son of Daniel Mayer, the well known manager, and the head of Daniel Mayer, Ltd., London.

### WHO WROTE IT?

"Would you kindly inform me who wrote A Quaker Singer's Recollections?"

The late David Bispham. It is published by the Macmillan Co.

### Medtner to Tour Under Judson Management

Nicholas Medtner, whose songs, violin pieces and compositions for the piano have appeared on hundreds of recital programs in the past decade, will make his first visit to America in the season of 1924-1925 under the direction of Concert Management Arthur Judson. Medtner comes not only as a distinguished creative artist but as one of the most brilliant pianists of our time, and he will be heard as orchestral soloist, and in recitals in many parts of the country.

Medtner was born in Moscow on December 24, 1879, and entered the Moscow Conservatory in 1891, studying piano with Wassily Safonoff, who will be remembered as conductor of the New York Philharmonic Orchestra nearly twenty years ago. Safonoff's most famous pupils are noted not only for their pianism but also for their remarkable interpretative skill and originality. And like two other great students of Safonoff—Rachmaninoff and Scriabine—Medtner is equally well known both as a pianist and as a composer.

On being graduated from the Moscow Conservatory in 1900 as winner of the gold medal for piano playing, Medtner won the famous Rubinstein prize in Vienna. The winning of two such distinctions within a year focussed attention upon the young pianist, who spent the next two seasons on a triumphant tour throughout Europe. For a year he was professor of piano at the Moscow Conservatory, but he resigned to devote himself to composition and to public appearances. Since that time Nicholas Medtner has been one of the most popular pianists of Europe and his first tour of America promises to be an important event of the coming season.

### Martha Atwood Wins Praise in Loreley

Martha Atwood recently sang the part of Anna in *Loreley* seven times in Lugano, Switzerland, and scored a great success. She was praised highly by the critics for the fine art she displayed, and that she pleased her audiences was evident in the many recalls she received at each performance.

### Ernest Davis Sings the Duke in Rigoletto

Ernest Davis, the tenor, took part in a special operatic performance at Easton, Pa., on June 11, singing the Duke in *Rigoletto*. On June 13 he appeared in recital at Flushing, L. I.

### Rodgers Has Five Concerts in Pennsylvania

Ruth Rodgers will sing five concerts in Pennsylvania between July 8 and July 18.

## OPINIONS OF THE PRESS

## Dai Buell

An interesting article on Dai Buell, the individual young pianist of Boston, appeared March 26, in the Christian Science Monitor. The article, which pays a fine tribute to Miss Buell's popular recitals with interpretative remarks, reads in part as follows:

This afternoon Dai Buell gave the second in her series of recitals of pianoforte music with interpretative remarks at the Copely Plaza Hotel. The recitals are not a new venture with Miss Buell. They compose her reply to the increasing acquisitive and inquisitive interests of a public not content to hear its music with no enhancing sense of its historical background or mythological foundation. Miss Buell calls it "the revolt against having music handed out without interpretation" without respect to the influences which often have attended its arrangement so richly.

The recitals are not lectures, but interpretative remarks to bridge the years since the compositions were made, with their traditions and models, and this day of a different perspective. Of their artistic message, Miss Buell believes that there is everywhere an increasing desire to know what went into the making of, say, the exquisite compositions of Liszt and Schumann. She believes that youth, the youth about which there is so much discussion today, but which is perhaps more malleable artistically and appreciatively than youth has ever been, is soundly inquisitive, too, in its search for musical ideals, and that this indicates that the musical and aesthetic values of maturity may come to be what they should be.

Miss Buell has not hesitated to go to considerable length to set up a background for her interpretation of the masters, authenticating tradition concerning their work. It is part of her belief that the serious artist must, in order to interpret with discrimination, absorb not only the actual music of the masters but the flavor of their period, the history of their milieu, all the intangible forces which went into their work.

These recitals crystallize Miss Buell's ideal, namely, that the listener should be able to bring to bear on the performance of a composition the same attitude experienced, because of transmitted saturation in the historical and poetic flavor of the composition, by the interpreter. If the appreciation of a composition by an audience can equal the interpretation, the result is a simple joining together of hands by audience and interpreter before a living master work.

## Stefi Geyer

When Stefi Geyer, the Swiss violinist, who will make her American debut next November with the Minneapolis Symphony Orchestra in Minneapolis and St. Paul, played in Milan recently, the press was unanimous in its praise:

Her rendition of the Bach fugue was eloquent testimony of Stefi Geyer's great and rare art and fine appreciation of tone. Her art has blossomed forth since we last heard her in Vienna.—*Secolo, Milan*, March 3.

The weather glass yesterday indicated cloudy conditions, but the barometer of the concert world read "fair and brighter" because Stefi Geyer played here for the first time. She proved herself to be a great artist, combining an exotic temperament with excellent taste.—*Ambrosiano, Milan*, March 3.

Stefi Geyer, an opulently beautiful woman, yesterday displayed almost male power and a great sense of style, fully res-

ponding to all the demands of Bach. Such powerful bowing, such infallible intonation are given to but a few even of the most prominent fiddlers.—*La Sera, Milan*, March 3.

The violinist met with a brilliant reception. She displayed infallible technic, warmth of expression and really masterly sense of feeling.—*Avanti, Milan*, March 3.

Because she proved by her magnificent performance that she belongs to the chosen few, especially in the rendering of the classics, Stefi Geyer scored a very important success with a large and distinguished audience.—*Il Sole, Italy*, March 3.

## Arthur Hartmann

A most popular violinist in Scandinavia is Arthur Hartmann, the Hungarian violinist, who will make his third American tour next season under the management of Haensel and Jones. Within the space of two years, he made two tours of that country, one embracing sixty-nine concerts in sixty-nine days, and the other eighty-nine concerts. Following are a few press excerpts from the leading papers:

That remarkable artist, Arthur Hartmann, is back on our Nordanland trip and yesterday again demonstrated proofs of his greatness as well as of his popularity with us in a program already long, lengthened by ducados and extra numbers.—*Kristiana Dagbladet*.

Arthur Hartmann gave his fourth concert here last night to a full house.—*Nordlands Trompet, Bodø* (first city in the Arctic Circle).

Wonderfully rounded, soulful playing, a tone so pure and noble, a technic brilliant and dazzling—these rarities make Arthur Hartmann's violin art.—*Fremskridt, Skien*.

I have heard it said, artists are like comets that pass before the world but seldom. Arthur Hartmann is one of these stars. We know him from years back, we had him with us last year, again we heard him highly individual art. When a master virtuoso plays a great work like a master-musician, then it is indeed pure art. Of course, there was stormy applause and flowers.—*Morgenavisen, Bergen*.

Arthur Hartmann's concert was again for a full house.—*Stiftsindende, Tromsø*.

Arthur Hartmann's art is the very highest. His masterly treatment of his instrument, his beautiful, warm and soulful tone, his dazzling technic, his musicianship, all act overwhelmingly on his hearers and dissuade criticisms into admiration and gratitude.—*Trondhjem Dagposten*.

The dazzling artist—Hartmann's farewell concert at popular prices at the Calmevergadens Missionshus, collected a full house and the magnificent playing was received with enthusiastic appreciation.—*Kristiana Morgenavisen, Bergen*.

Arthur Hartmann's concert was again for a full house.—*Stiftsindende, Tromsø*.

We remembered the young man from his former visits. Yesterday Arthur Hartmann presented a ripe, fully matured artist, who really represents a personality, thorough and beautiful in his art.—*Poliitiken, Copenhagen*.

Violinist Arthur Hartmann's concert was held under great enthusiasm. He possesses the

southerner's temperament, the intense interpretation, combined with dazzling technic and nobility of style.—*Posten, Aarhus*.

Arthur Hartmann, the world famous violin artist, again visited us and charmed his hearers with his masterly playing. Ringing success and many encores.—*Fyns Social-Demokrat, Odense*.

## Augusta Lenska

Following are a few sentences culled from the fine notices written by the Berlin press about Augusta Lenska on the occasion of her first recital there. She has since sung twice in that city:

A gifted singer . . . a remarkable voice, a rare combination of contralto and dramatic soprano.—*Berliner Lokal Anzeiger*, October 4, 1923.

A beautiful voice of grand opera calibre.—*Vossische Zeitung*, October 4, 1923.

Augusta Lenska commands a handsome stage appearance and a voice of most beautiful quality, flexible and with a supernatural ring to it. . . . She possesses the singular temperament essential for Moussorgsky's songs. . . . We are looking forward to her next appearance.—*Berliner Morgenpost*, October 4, 1923.

Undoubtedly a grand opera voice . . . Ocean, Thou Mighty Monster, from Weber's opera *Opern*, and the Haendel arias afforded her a suitable vehicle for displaying her powers. . . . She is able to build up to climax and does justice to the character of the composition. Yet, in giving out great dramatic fortissimo, in which Dr. Rumschinsky is held in Austria:

Dr. Rumschinsky is a remarkably congenial conductor of Russian music.—*Neue Freie Presse*, Vienna.

Dr. Rumschinsky from London is an eminently talented and subtle conductor. We are keen to welcome him back here soon.—*Neues Wiener Tagblatt*.

Dr. Rumschinsky is a remarkable musician. His unaffected and lucid methods of conducting stimulated and inspired his orchestra.—*Arbeiterzeitung*, Vienna.

Dr. Rumschinsky, the Russian conductor, is an unusually serious artist. His Vienna success increases with each successive appearance.—*Die Stunde*, Vienna.

Dr. Rumschinsky, the conductor, possesses abundant vitality and circumspection. His signs are clear and plastic, and he is a musician *de pur sang*, as witnessed by the loving care which he bestowed upon Elgar's *Enigma Variations* and upon Vaughn Williams' London Symphony.—*Illustrirte Extrablatt*, Vienna.

In his hand, the baton is a weapon for attack and defense. He faces his orchestra like a warrior, and to watch his thrusts, feints and wards is a fascinating spectacle. The hearer is privileged to see at work an enthusiastic musician who holds his orchestra firmly in hand, and is evidently capable of imposing his will upon his men. Dr. Rumschinsky conducted two orchestral concerts comprising British and Russian music respectively and thus paying homage to his native country and to his new home.—*Neues Wiener Tagblatt*.

The American composer and conductor, Henry Hadley, was greeted with sympathy by a crowded house. His Symphonic Poem, *The Ocean*, seemed to please. Hadley has created for himself a solid routine in composing, is very familiar with orchestration, does not join the race

for extraordinary things. Henry Hadley, an able leader, conducted with energy and conviction.—*De Nieuwe Rotterdammer*.

The composer, Hadley, as well as the conductor, has obviously received his schooling under noted masters. He conducted his work as a professional with much routine, clever, sober and convinced.—*Seine Dresden in De Telegraaf*.

## Dr. Rumschinsky

Dr. S. Rumschinsky, the Russian conductor, who enjoys an excellent reputation in the musical circles of London, where he has been domiciled and actively engaged in musical affairs for some years past, is looking back upon an unusually busy and successful season. His success as conductor of the big Tschaikowsky Festival at Vienna was so marked that she was immediately engaged by the conductor of the Nurses' Chorus for an appearance as soloist at their spring concert. Charming as is Mrs. Hunsicker's personality, her success is not due to personality alone, as is the case with so many singers who are heard for a few seasons and then fade away into oblivion. Sound musicianship, a voice of alluring quality, and a sincere, heartfelt interpretive gift combine to make her a finished singer, whose success from the outset seems assured.

At the concert of the Salem Chancel Choir, Mrs. Hunsicker sang the famous *Vissi d'Arte* aria from *Tosca* with such sympathy and dramatic fervor that a repetition was demanded by the audience. Other songs that attracted special attention were Densmore's Spring Fancy and La Forge's Mexican Song.

Following the Allentown recital, Mrs. Hunsicker next sang in New York (her second New York appearance this season) in a musical given in honor of Mrs. Edward A. MacDowell. The hearty applause that her singing brought forth on this occasion from a sophisticated New York audience and the ovation that was accorded her in little Allentown, Pa., shows a universal appeal in Mrs. Hunsicker's work that augurs well for her future.

Dr. Rumschinsky made a perfect score. His voice is rich, ample in volume and infallible in pitch, and he handled his subject with a sympathy and understanding that shut out monotony when it seemed at times that her entrance was certain.—*Ann Arbor Times*, May 23.

Royal Dadmun, one of our best lyric baritones, carried the solo part with charm of tone and grace of phrasing.—*Evening Times*, May 23.

Royal Dadmun made a perfect score. His voice is rich, ample in volume and infallible in pitch, and he handled his subject with a sympathy and understanding that shut out monotony when it seemed at times that her entrance was certain.—*Ann Arbor Times*, May 23.

Regarding the recital of Harold Land, baritone, on May 20, the Bryn Mawr Herald comments:

Harold Land was heard in a delightful recital of song at the Bryn Mawr Park Presbyterian Church last evening. The church was crowded to capacity and the audience showed fine appreciation.

Mr. Land gave a generous and varied program of song with many old favorites, all of which were rendered with his usual perfect artistry.

The Allentown Chronicle said of Mrs. Hunsicker's appearance with the Salem Chancel Choir:

Mrs. Hunsicker, at all times pleasing and inspiring, rose to great heights in her numbers, three in all, to which she gave an interpretation that was surprising even to her friends. The *Vissi d'Arte* of *Tosca*, Little Star, a Mexican Song, and A Spring Fancy, by Densmore, different in all musical essentials, were given a transcription that fully evidenced her deep study of the subject matter. Her voice was clean and clear and vibrant and she gave to each an effort that

was quickening, all the more so since they were distinctly different.

The Allentown Morning Call, following Mrs. Hunsicker's appearance with the Nurses' Chorus, said in part:

Mrs. Hunsicker's program was featured by the Ernani Involamaria from the Verdi opera *Ernani*. The difficult number was sung very creditably, with the clarity and beauty of her tones in the upper register as usual the strongest points in her offering. Her other numbers were *Canzonetta* and *Neimand Hat's Gesch'n* by Loewe, with *Oh, Robin, McCollin*, and *Little Pickaninny Kid, Guion*, for encores.

## Antonia Sawyer

The following is culled from the White Plains, N. Y., Reporter of May 12, and speaks for itself:

Audience pays high tribute to artistry of Mrs. Sawyer—Outburst of Applause greets Opening of one of Numbers at Reporter concert; artists all exceptionally fine (heading).

Since Antonia Sawyer moved to White Plains, there have been some wonderful concerts given there, which included two by Grainger and six by the London String Quartet. . . . During May she gave two concerts with three splendid artists appearing in each one. Her new tenor, Robert Naylor, made a great success in the opening on May 10.

Robert Naylor won all hearts with his first group, which included two Irish songs, and was more than a success in his second appearance, which included three arias. When Gordon Laidlaw, the accompanist, began to play the opening strains of the aria, *m'Appari*, from *Martha*, spontaneous applause broke out and continued several measures before Naylor began to sing.

## Royal Dadmun

The following excerpts are from Detroit papers regarding Royal Dadmun's appearance in the premiere of Delius' *Sea Drift* at the Ann Arbor Festival on May 22:

Dadmun was in good form and interpreted the score with feeling and musically restraint and ease.—*Free Press*, May 23.

Royal Dadmun, one of our best lyric baritones, carried the solo part with charm of tone and grace of phrasing.—*Evening Times*, May 23.

The orchestra was a splendid asset to Dadmun's singing of outstanding value.—*News*, May 23.

Royal Dadmun made a perfect score. His voice is rich, ample in volume and infallible in pitch, and he handled his subject with a sympathy and understanding that shut out monotony when it seemed at times that her entrance was certain.—*Ann Arbor Times*, May 23.

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Edward Harris was accompanist for Mr. Land.

## May Peterson

After May Peterson's recent recital in Lincoln, Neb., the critic of the Lincoln Star wrote:

May Peterson has a voice of astonishing beauty—warm, full and rich—and of a wonderful flexibility and timbre.

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**The Music Publishers' Annual Convention**

The annual convention of the Music Publishers' Association of the United States was held at the Hotel Astor, New York, on June 10, President George Fischer, presiding. After the acceptance of the report of Harold Flammer, treasurer of the Association, which showed that the Association's finances are in good shape, President Fischer read his report covering the subjects which have interested the Association members during the present year, principal among them being that of the attempt of radio broadcasters to obtain free performing rights for copyright compositions and that of the marking of the actual net price on sheet music, according to the understanding arrived at between the Publishers' Association and the Federal Trade Committee. Other papers were read by H. J. Woods of Seattle, H. B. Crosby of Boston, Lawrence Sanguist of St. Paul, Minn., and Ernest Philpitt of Miami. The speakers included Gladys Alves, Holmes Maddock of Toronto, Can., and Fred Kraft, Julius Witmark, Vincent Sherwood and Joseph M. Prioux of New York. Mrs. William Arms Fisher of Boston sent a message in behalf of Music Week, which was read.

The election of officers resulted as follows: George Fischer, president; Walter Fischer, vice-president; E. T. Paull, secretary; Harold Flammer, treasurer, and these with Gustave Schirmer, Dean Preston, Walter Coghill, Harry

Crosby, R. H. Huntzinger, C. A. Woodman, E. F. Bitner, Isidore Witmark, Michael Keene, Sam Fox, and M. E. Tompkins, as directors. Application for membership was received from the following six firms: W. B. Simon of the Dixon Lane Music Co., St. Louis, Mo.; Bay State Music Co., Lawrence, Mass.; Evans Music Co., Boston, Mass.; Schroeder & Gunther, New York City; Fiender & Urbanek, Chicago, Ill.; Belwin, Inc., New York City.

In the evening the annual banquet was held at the Hotel Astor, attended by practically all the members of the Association who were in New York and a large number of members of the National Association of Sheet Music Dealers, who were present as the publishers' guests. During the dinner, Howard M. Kinsey, song leader, excited the audience into proving that it could sing the old songs as well as publish and sell them. The speaker of the evening was E. C. Mills, of the American Society of Publishers, Composers and Authors, who held the attention of the audience for nearly an hour while he convincingly and interestingly demonstrated how unfair it was for the broadcasters to use copyright music without paying performing fees, and told the story of how the effort to pass the Dill bill, permitting this, had been defeated before the Congressional Committee on Copyrights, which had it in charge. Edward P. Little, retiring president of the Sheet Music Dealers' Association, was presented with a silver loving cup. The gathering broke up about eleven o'clock after a most interesting and enjoyable evening.

**Carrera Continues South American Successes**

Olga Carrera, the Italian soprano, who has been touring Cuba and South America for the last couple of years, has met with brilliant success everywhere, receiving the warmest endorsement of the public and critics. Mme. Carrera and her husband, Astolfo Pescia, the vocal teacher formerly of New York, expect to return to New York soon.

**Hurlbut on Fourth Annual Transcontinental Tour**

Harold Hurlbut, the voice specialist, gave his final New York lecture on vocal science the last of May and is now opening his fourth summer master class season in the West, at Los Angeles. He will teach later in the summer in Seattle and Tacoma and reopen his New York studio October 1.

**Elizabeth Lennox Booking for Next Season**

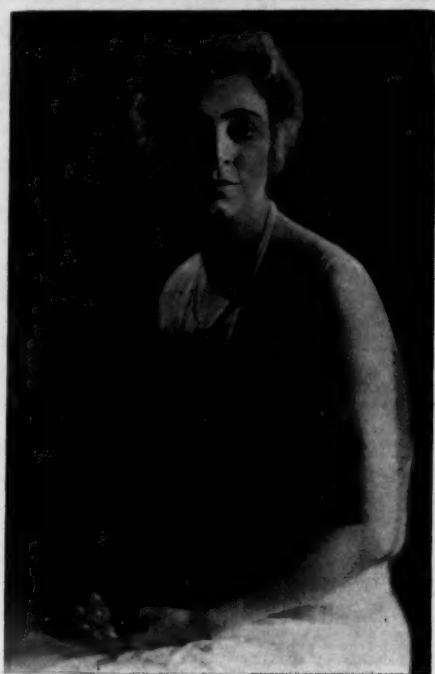
Elizabeth Lennox has been engaged for a matinee and evening recital on Thanksgiving Day at Roanoke, Va. Her first appearance of the season will be on October 10 at the all-American festival in Buffalo.

**Ross David and His Artists in Recital**

Ross David and three of his professional pupils—Lillielle Barton, coloratura soprano; Mrs. Owen Voigt, dramatic soprano, and Mary Browne, mezzo contralto—gave a concert at the Y. M. C. A. in New York on the evening of May 28. An enthusiastic and appreciative audience thoroughly enjoyed the interesting program presented. Mrs. Ross David, the well known composer-pianist, furnished artistic accompaniments.

**Mary Welch to Summer Abroad**

At the close of an exceptionally busy season, which extended far into the spring months, Mary Welch, the justly popular Chicago contralto, is going to Europe to re-



Beider photo

MARY WELCH

main all summer. Sailing on the S. S. Berengaria June 25, Miss Welch will return to Chicago the first part of October after a sojourn which will include France, Italy, Switzerland, Germany, England and Scotland. Many engagements booked for next season will keep this excellent artist busy upon her return.

**Middleton to Sing at Lock Haven**

Contracts have just been signed for an appearance by Arthur Middleton in recital at Lock Haven, Pa., on November 21, between Central State Normal School, of Lock Haven, and Haensel & Jones, Mr. Middleton's managers.

**Elsie Baker Under Briggs Management**

Elsie Baker, contralto, will give her joint concerts with Grover Tilden Davis, composer-pianist, during 1924-25 under the direction of Management Ernest Briggs, Inc.

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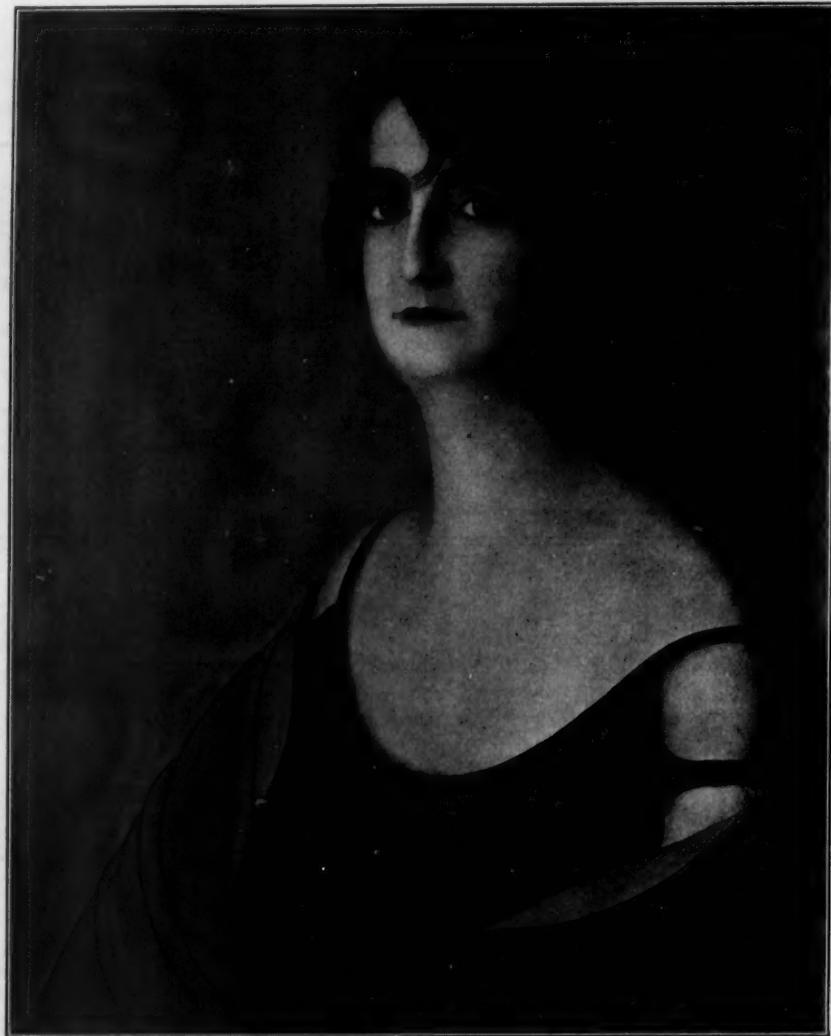
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